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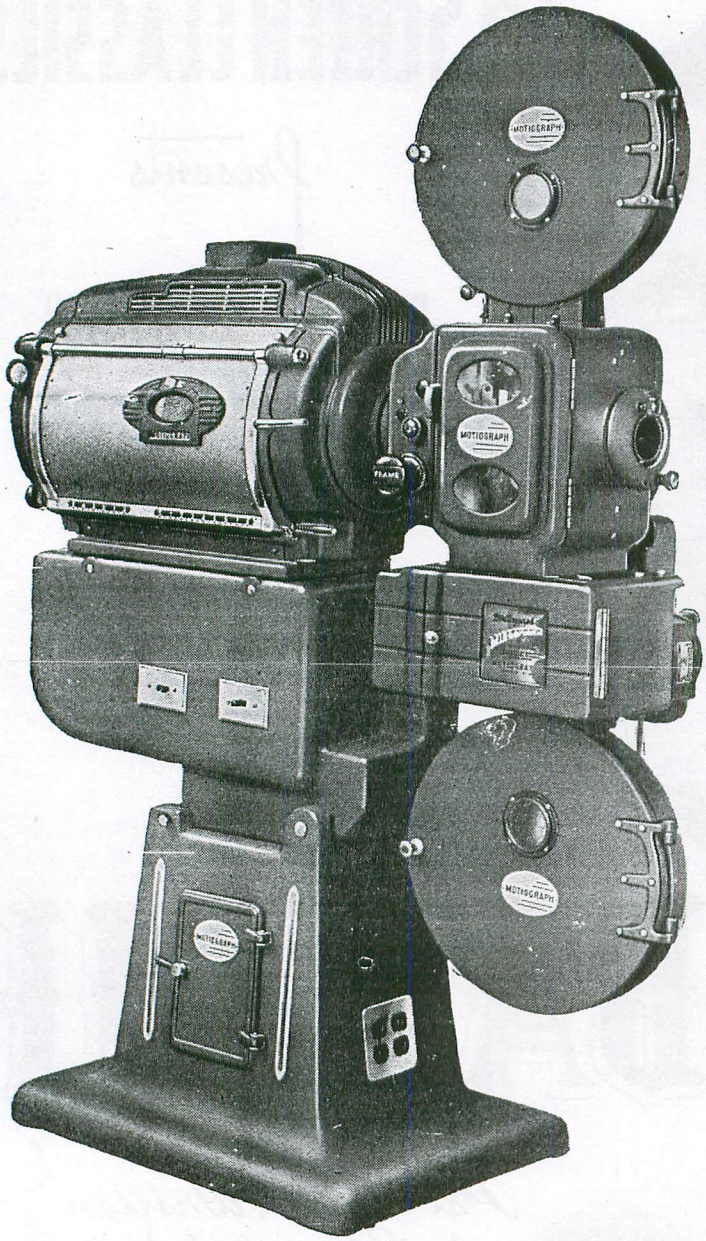

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A Promise And A Warning

Let Bhavnani And Badami Remember The Country— And FILMINDIA—Is Watching Them !

As we go to press, we are reliably informed that after all, Mohan Bhavnani and Sarvottam Badami have been appointed Deputy Controllers of the Film Division of the Ministry of Information and Broadcasting, in charge of Documentaries and Newsreels, respectively. Our views about such appointments should by now be well-known to the Government as well as to these two gentlemen concerned. Our last month's editorial stated our arguments against these appointments categorically and clearly.

We understand that serious note was taken of that editorial in high places and at one moment it appeared that as a result of what we had written the Government was to entirely reconsider not only the wisdom of making these appointments but the whole plan of the Film Division. Later, however, Governmental prestige stood in the way and the appointments were made. But—and this is where FILMINDIA criticism scored—the appointments were made for a temporary probation period of one year (or is it only six months?) after which they would be confirmed only IF the record of the incumbents is good enough for that. Which just shows that even the Government has not full faith in these selections.

And so Bhavnani and Badami are on trial—their confirmation depends upon the results that they can show during their probationary period. The Government will be watching them. More than that, the country, the film industry—and FILMINDIA—will be watching them and their work.

As we said last month, we have no prejudice against these two personally. We regard them as unsuitable for such important appointments. Still, now that the appointments have been made, we wish them well. Let them, by the quality of the work that they produce, secure not only the confirmation of their jobs but also the goodwill and the congratulations of the people who, after all, are their real paymasters, as it is out of the taxes that we pay that they will get the enormous amounts to spend on documentaries and newsreels. Let them, by their work, prove that we were wrong in our criticism of their appointments. And we will be only too glad to acknowledge we were wrong.

But let them remember we will be watching them. We never bothered to review or even see the documentaries and newsreels produced during the previous regime, for we knew that mostly it was all imperialist propaganda. But now we will be carefully scrutinising every newsreel made by Badami, every documentary turned out by Bhavnani. And we shall judge each reel by one and one standard alone. Does it reflect the life of the people and serve the interests of the people? Does it tell the truth about our country? Does it help our people to secure a better life?

Good luck to you, Bhavnani and Badami. We'll be seeing you soon *on the screen!* That is a promise—*and a warning!*

From Macaulay To Marion Dix

Every educationist and sociologist in India is agreed about the irreparable damage done to our country by the clerk-producing educational policy which was initiated by Lord Macaulay and pursued relentlessly by his successors. Basically and fundamentally, our schools and colleges and universities have been engaged in producing not good and upright citizens but clerks—servile, spineless clerks. One expected that, under a national Government, all that will change and that, after a century and a half, we Indians will at last be able to formulate our educational policy and programme, in accordance with our ideas, uninfluenced by foreigners. But it appears that once again the Trojan Horse of the foreigners is being allowed access to our vital and strategic front—the education front!

The Government of India's Education Ministry, we were glad to learn, has at last realised the importance of visual education in which naturally films play the most vital part. It is something to enthuse over that after ten years of our crying ourselves hoarse on this subject, after one or two years of some provincial governments taking up this matter, the great Government of India too has awakened to realise the importance of educational films and other aids to visual education. And so the first meet-

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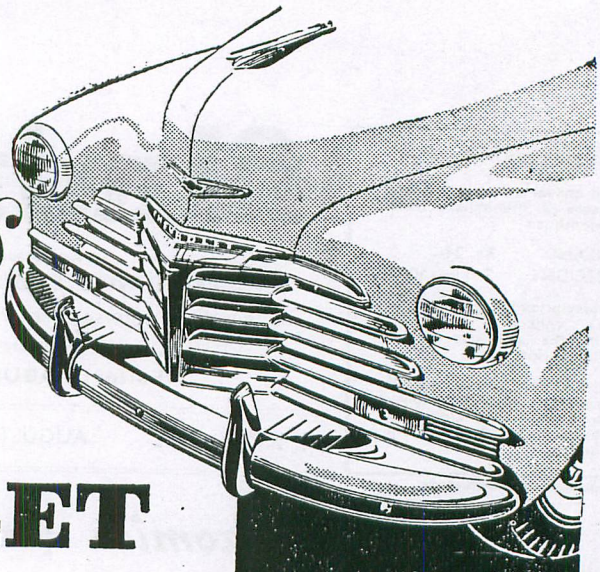

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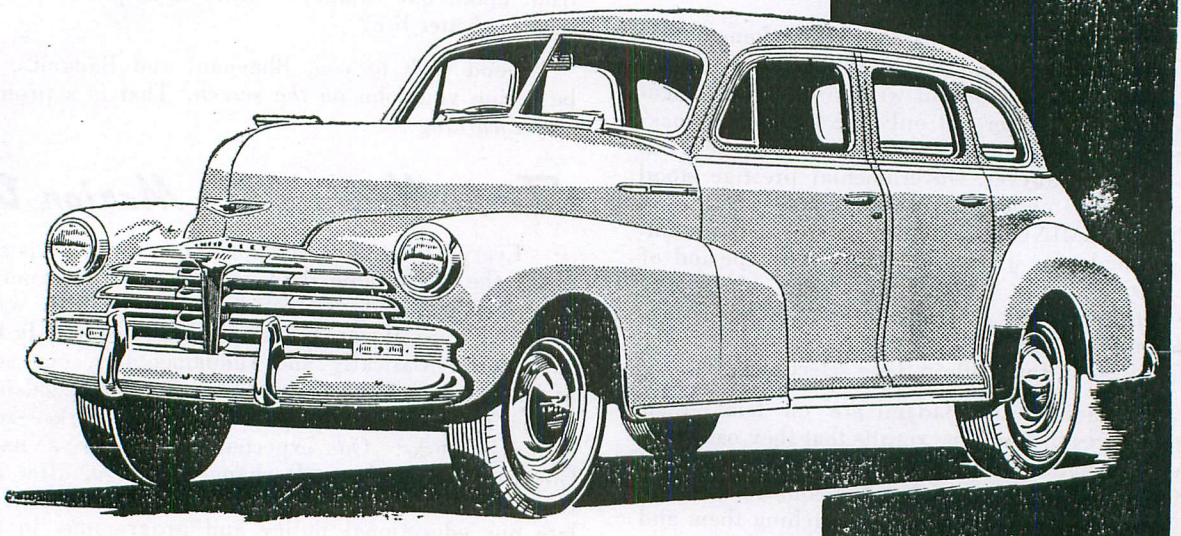

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In Navyug Chitrapat's musical social "Phool aur Kante" Lalita Pawar and Salvi have a rather anxious moment demanding serious thinking.

ing of the Visual Education Committee met recently in New Delhi, under the chairmanship of Doctor Tara Chand, the veteran historian and scholar, who is the Educational Adviser and Secretary to the Government of India's Ministry of Education. The Committee, we understand, was composed of educationists from all over India and three "film experts".

Now we have great respect for Doctor Tara Chand as a scholar and historian and as a man of great culture. But we are afraid he knows next to nothing about films. We would like to know how many films he has seen during the last ten years--and how many educational films! We doubt if he has seen any. It is apparent, therefore, that he (and most other educationists on his committee) would be solely guided in the matter of educational films by the so-called "film experts" whom they have co-opted on the Committee. And who are these experts who are to advise our Government on the type of educational films suitable for our children? Be prepared for a shock. They are:—

1) Miss MARION DIX, the alleged Film Specialist of the U. N. O. who was responsible for perpetrating a slander on our country through those three films of Paul Zils about which we have already written. Both the educational and filmic qualifications of Miss Dix are unknown and need to be investigated.

2) The great Mr. (or, rather, Herr) Paul Zils, who directed those three libellous films and a couple of other documentaries like the silly little "Know Thy Neighbour" that some of our readers may have had the misfortune of seeing on the screen.

3) One Mr. Narsu, about whom we know nothing except that he is a dealer in photographic goods in Bangalore.

So we have two foreigners, both with an unsavoury, anti-Indian record, and one photographic goods dealer, acting as film experts on this all-important educational committee.

No wonder that the very first decisions of the Committee bear the foreign stamp. They include:

The decision that "to begin with.....films depicting living conditions of children in other countries should be produced", and

That "foreign films could at present meet the requirements of technical institutions and also of secondary education".

We are surprised that a patriot like Maulana Azad should allow foreigners of dubious calibre a foothold in his all-important educational set-up.

We are making further enquiries in this connection and may pursue this subject next month. We cannot allow Macaulays in new garb to corrupt and poison our national education.

Two belles—Madhubala and Ranjit Kumari seem to be out for some mischief in "Lal Dupatta", Akash Chitra's maiden picture.

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THE DIE IS CAST!

Hell-bent and incorrigible in their over-zealous but lamentably misguided and abortive drive for improving public morals (sic) and in keeping with their policy of caring two hoots for public opinion, our "popular" Government of Bombay has at last carried out its threat of prohibiting smoking in all the local cinemas and thus added one more unpopular and undemocratic ordinance to their discredit.

So the 'smoke' about smoking in cinemas has justified the proven old adage that "there is no smoke without fire" and, thanks to our ultrapuritanical Ministers, there will now be neither smoke nor fire in the auditorium.

At this rate one shouldn't be surprised one of these days to find the authorities prohibiting the practice of the male and female spectators sitting together because of its "unhealthy" effect on the younger generation and the danger it constitutes to innocent young maidens from schools and colleges!

As a matter of fact, the die was already cast in Ahmedabad where the police arrested 50 persons for alleged contravention of the order prohibiting smoking in cinema houses. On being produced before the City Magistrate each one of these fifty smokers was fined three rupees and given the warning of a "heavier sentence if the offence was repeated".

Granting that the order against smoking in cinemas issued under Sections 249 and 269 of the "Rules for Keeping of Places of Public Amusement" of the City of Bombay (1914) is characteristic of so many other unnecessary and unjustifiable attempts of the Congress bureaucracy constituting a flagrant misuse of power and encroachment on our legitimate civil liberties and rights as citizens of free India, the fact that the authorities have resorted to the same in spite of the strong protest made and the warning given by a large section of the Press including "filmindia", could only be said to emphasize their utter heedlessness and obduracy.

It thus becomes paradoxical but true that while the authorities concerned refuse even to touch with a pair of tongs the many urgent problems of health, housing, sanitation and the like confronting them, they can afford to devote their mind and energies to such ridiculous orders as asking theatre-owners to close their doors during the playing of the national song and now prohibiting smoking in cinemas.

It remains to be seen how far and with what strictness this ban on smoking is actually enforced in all the cinemas of Bombay and elsewhere and whether the majority of smokers among the filmgoers will not prefer to walk out of a boring show (if not stop visiting theatres altogether) rather than continue being deprived of their favourite pastime for two and half hours.

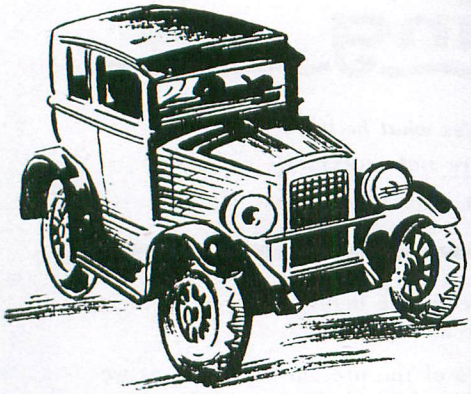
But, knowing the ways of the present Ministers as we do, not many will be surprised if the ban on smoking in cinemas is lifted before long as in the case of the advice for closing doors of theatres which was later withdrawn when the folly was brought home and the whole farce was exposed threadbare.

Meanwhile it would be amusing to watch how the door-keepers or the theatre managements, for that matter, manage to enforce this order and succeed in bringing the culprits to book without sufficient help from the police!

GARSON'S 'ERRINTERVIEW' AND AFTER!

The All-India Radio (or whatever you may call it) once again proved and proclaimed their remarkable consistency in the matter of misfires two hours before the midnight of June 15, 1948 when Hamid Sayani, their local playwright, "air-interviewed" Greer Garson, the

After a comparatively long absence Husn Banu returns to the screen in "Pardesi Maheman", a Ranjit social scheduled for early release.



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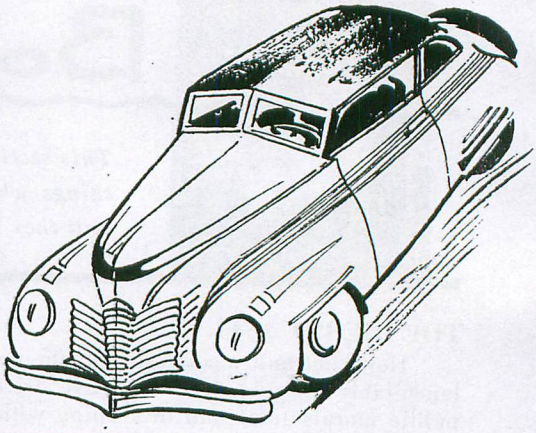

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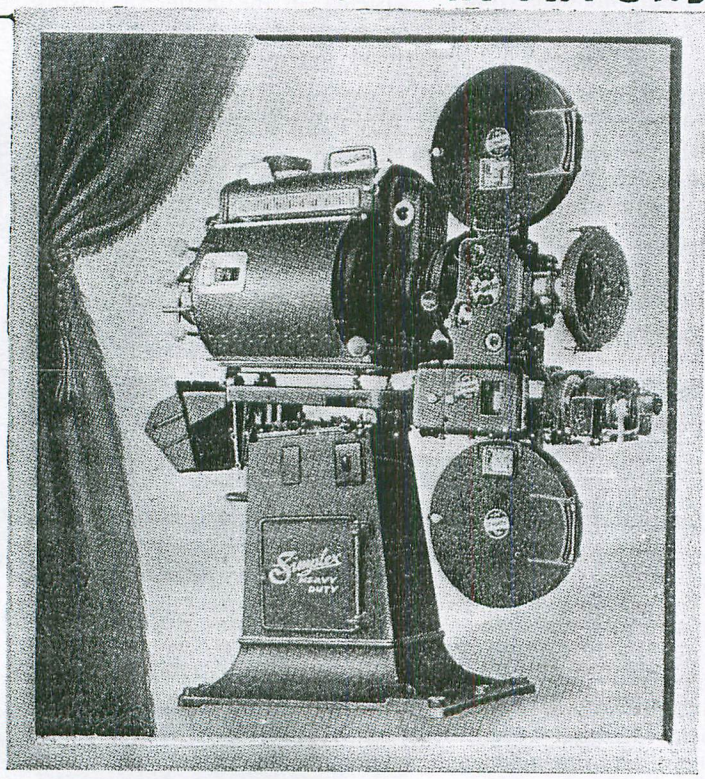

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Hollywood star, by means of a novel trans-world telephone call which was later relayed for the "benefit" of AIR listeners.

Curious like so many other listeners who had read the publicity 'dope' dished out by history-smelling local newspapermen, I too switched on my radio at the odd hour with unusual punctuality to be a ear-witness to this all-too-specially, elaborately and expensively arranged air-interview—the first (and, let's pray, the last) of its kind—and what came dashing against my ears not only damped all the thrill and enthusiasm I had mustered up, but actually occasioned a splitting headache, a pain in the neck and, last but not the least, a million thanks to the Almighty for not making the damage everlasting in the form of permanent deafness.

In spite of the best of efforts to "take it" and making sure that my radio was quite in order, what Garson and Sayani talked was not only crude and hoarse and atrociously inaudible and undistinguishable in the extreme, but (as could be verified later), even the content of the interview and the nature of questions put to the famous star, though all previously cooked-up were too poor and amateurish to provide a saving grace to this inexcusable bungle of the AIR authorities in Bombay.

An evening columnist put it quite aptly when he called it an unearthly howl which even Johnny Weissmuller would have been unhappy about!

So the whole big stunt went the way of so many past misfires in the AIR annals and while it afforded some cheap publicity to Miss Garson who may have reason to be sadder but wiser about it in future, Heaven alone knows how many packets of Aspro must have been consumed directly as a result of this "historic" err-interview of the All-India Radio.

In "Batohi", T. K. Screen Classics' maiden production, Beena Paul has an important assignment.

Making her debut in Virendra Pictures' maiden production, "Jagruti", is Mohana, with sparkling eyes and an alluring smile.

While no one objects to healthy enterprise and progressive innovations and experiments within our reach and resources, it may be pointed out to the AIR authorities that they need not be so hopeless about the mental age of their listeners most of whom, I dare say, have grown used to calling the bluff even though they may appear to "take it" as a rule.

Let the Garson stunt be a pointer to the AIR to abstain from resorting to such experiments which are calculated to belittle rather than enhance our prestige abroad where a set of mischief-makers are always on the lookout for fresh material to make us a laughing stock of the West and often succeed in their nefarious pursuits in spite of our highly-paid ambassadors who are supposed to be on the alert about tendentious anti-Indian propaganda.

STOP THIS WANTON DESTRUCTION

In his report to the Bombay Municipal Corporation on the storage of chemicals and celluloid, the Municipal Commissioner has stated that the Commissioner of Police and the Commissioner of Excise, have agreed to issue or renew the licences for the storage of chemicals and celluloid in residential premises only on the strength of a "No Objection" certificate from the Municipality.

While this is a bit reassuring against the danger of film fires such as we frequently have in Bombay, I still

want to know what action has the Municipality or the Police already taken against those who stored celluloid in residential premises without a licence, or in excess of the quantity permitted by the licence if they had one.

The Commissioner clearly says that if the storage is in a purely residential locality, the licence is generally refused, and that the precautions taken at present by the Municipality are adequate. He may be right in what he says, inasmuch as licences may not be issued by the Municipality for storing celluloid in purely residential localities. But is he sure that no celluloid is being stored in purely residential localities and premises?

Has the Municipality ever made a search of the so many offices of film distributors situated in the thick midst of congested localities populated by thousands of people? If the Municipality believes those distributors to be so honest as not to store films without a licence, how can one account for the frequent fires breaking out in such localities whose origin is traced to film combustion?

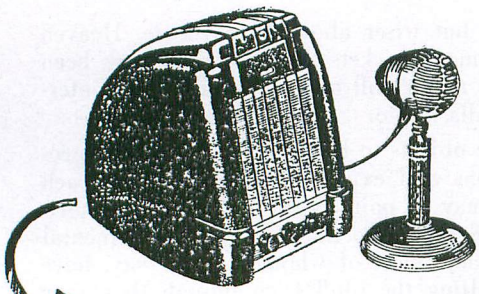
There is no doubt, something is rotten somewhere in the state of Denmark. It is not enough that the Municipality feels satisfied about the fact that it issues licences only after making full enquiries. It has also got to see to it that un-licenced film stock is not stored anywhere in residential premises and localities.

With the meagre staff of inspectors that the Municipality employs, I am not prepared to accept that a proper inspection is ever being made in the matter. We know how the Municipal inspecting staff is doing its duty all round. We have never heard of any inspector visiting any one of the stinking stables that are known by the name of cinema theatres and compelling the proprietor to maintain even the minimum cleanliness and hygienic conditions demanded of him by law. We have never known of a Municipal inspector visiting any of the dirtiest, meanest, dingiest and disease breeding hotels, restaurants and tea shops which stink worse than gutters, are darker than dens and filthier than public dust bins. How could one expect, therefore, Municipal inspectors to carry out surprise raids to find out if celluloid is stored in places where it should not be stored?

The Municipality has certain responsibilities to the city and its residents. The Khaddar clad city fathers would do well to realise in good time that the city can no longer afford to indulge in the luxury of film fires costing precious lives and resulting in enormous damage to property, besides rendering hundreds of honest people houseless at a time when housing is so scarce and prohibitive for the city's half a million souls. Frequent raids on suspected premises are likely to result in some astounding discoveries.

IN SEARCH OF SUCKERS!

Despite a section of incorrigible optimists both within and outside our film industry who persist in telling us that another boom period is on its way to usher in



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the film fold, the fact remains that dearth of sufficient finance continues to be a major stumbling block in the way of its stabilization and progress.

That the problem of finance is uppermost in haunting the movie moguls as much as the man about trade is alive to it, goes without saying. That the new personnel recently (and rather unceremoniously) installed at the helm of IMPPA affairs with Sardar Chandulal Shah as the pilot, is no less aware of this, has been vaguely indicated by the latter's reported presidential address to that body.

One had thought that at least the otherwise redoubtable Sardar would begin his term of office by initiating a realistic approach to the many and varied problems confronting the industry. A straightforward grip with the finance problem, its pros and cons, would, to all intents and purposes, have been in the fitness of things. But perhaps it is a sheer quackery to expect seasoned somnambulists and self-seeking die-hards to show any such vision or broad outlook.

With no post-war improvement in quality worth the name in sight yet, with the falling box-office values staring gravely in the face and with the far from palatable experience of Congress Ministerial sympathy and support serving as a regular damper, it is little wonder that the big guns, some of whose mouths are still savoury with their ill-gotten gains during the boom time, are becoming reluctant to have more fingers in the pie and that the big industrial magnates and capitalists are shying to let loose their purses in the movie business with the result that a search for inexperienced "suckers" and scapegoats to have their stakes in the filmdom has already begun!

Madhubala and Ramsing have a peculiar way of looking at each other through the corners of their eyes in Prabhat Film Company's forthcoming picture yet untitled.

Sulochana Chatterji and Rehman provide many a romantic moment in "Veena", Jagat Pictures' maiden production.

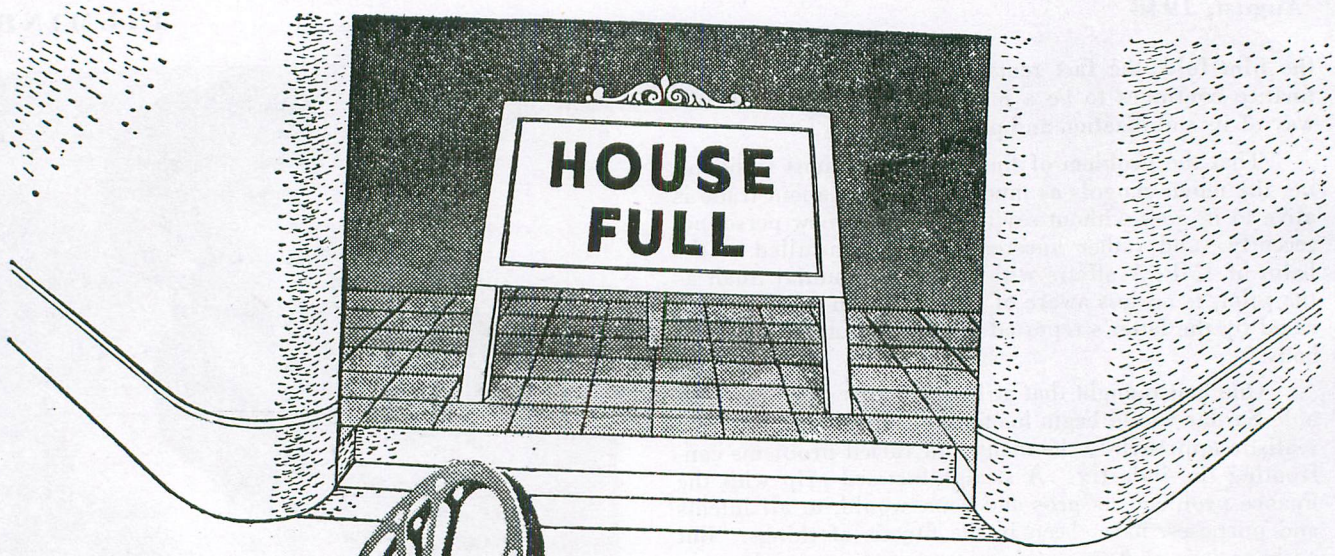
There is, for instance, the striking and typical example of a local would-be producer who has been advertising, through various stunts, for a financier to come forward and help him complete his first independent-cum-ambitious offering. The fellow writes vaguely in the ad. that his picture is half completed and does not fail to exploit fully the names of two leading stars whom he claims to have bagged on sweeping remuneration.

And what do you think is the amount which he finally agrees to accept for completing his film on being approached by unsuspecting little investors? Just anything from one lac to twenty-five thousand!

Actually, the excuse that the film is half completed turns out to be grossly incorrect when the would-be financier desires to see that half length supposed to have been shot and is naively informed that, well, though the actual shooting is yet to begin, practically all the song-hits by Miss So and So have been recorded and could, in fact, be mortgaged by way of security.

No wonder the investor (unless he's an out and out dope) smells a rat and leaves the wretch alone in search of another sucker to lend him finance so as to meet the expenses of studio hire, stars' salaries etc., before he finally decides to wash everybody's hands off the whole joke!

In other words, this is how a band of inexperienced mushroom producers, with more pretentions than testi-



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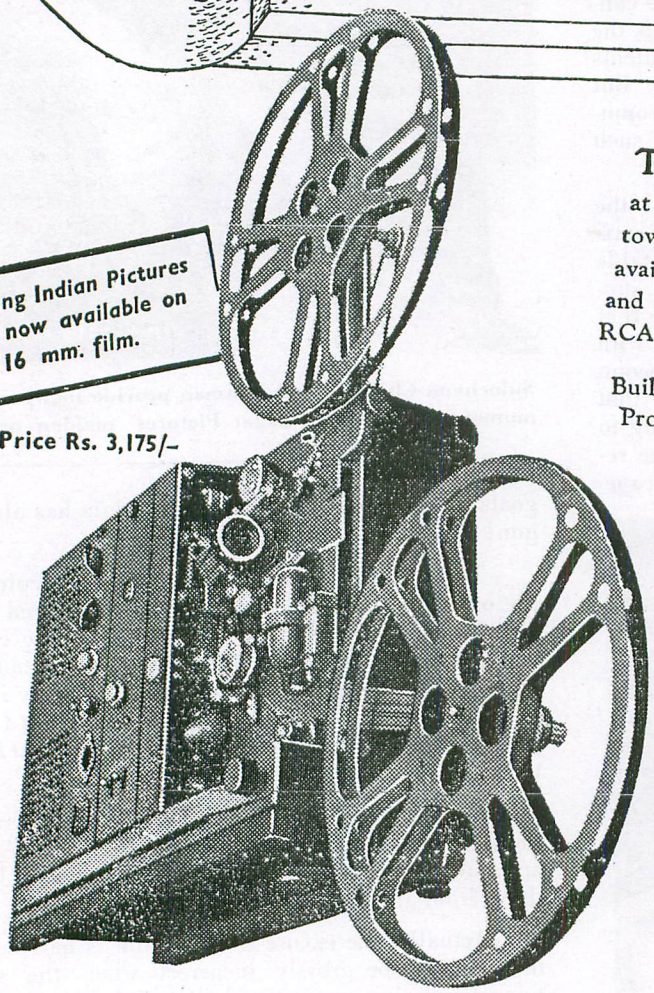

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ASP P 7

monials tagged to their ventures, are unwittingly and disastrously letting out the 'tricks of the trade' more to the detriment of the industry at large rather than their own prospects which are generally foredoomed in any case.

With all one's fascination for free enterprise and enthusiasm for newcomers, including new producers, to replace the old hags, it cannot be gainsaid that this kind of an abortive hunt for suckers (who after all seldom come in so handy!) is certainly most reprehensible and damaging to the industry's established reputation and jeopardises whatever slender prospects which exist for its future development and growth.

When the producers, especially those on the horns of a dilemma, come forward to seek finance from quarters other than those accustomed to movie business, let them have a clean slate and businesslike proposals bereft of the customary claptraps and subterfuges found in vogue. For suckers (as they fondly hope) are unlikely to rush in where nowadays even the seasoned troupers fear to tread.

Perhaps that millionaire British financier, Harold C. Drayton who is believed to have made millions out of the film industry without having seen a single film, would have to change his mind (and practice) if he were brought here and got acquainted with the *modus operandi* of our producers.

"He that hath not the craft, let him shut up shop" is, after all said and done, a motto whose significance should never be lost on those who profess to have artistic leanings (however remote)—ideal or no ideal!

Rehana and Ranjit Kumari make a nice pair of gipsy belles in Filmistan's "Sajan"

HULLO, CITY FATHERS!

In vain, after the last Municipal elections, have we been waiting for the new crop of our City Fathers to begin redeeming their many pious pre-election pledges and promises and to start 'springcleaning' Bombay's augean stables including the number of first and second run theatres nurturing the worst possible insanitary and unhygienic conditions as a matter of traditional legacy of one administration to another.

In fact, judging from their rapid unpopularity and vanishing public confidence in them within so short a period of their regime, it is clear that, despite scathing criticism of their nonchalance, our City Fathers are fast stepping into the shoes of their predecessors and would even appear to be out to surpass their lamentable and ignominous record of sitting on the fence!

Knowing well how very heedless they are to criticism and oblivious of the more urgent issues at stake and even assuming that they are not fully conversant with the state of affairs obtaining in the majority of theatres in Bombay, especially the second-run variety, I think it may be worthwhile to suggest without being impertinent that, before all is lost, our City Fathers should collectively (or in batches) take up paying surprise visits to picture-houses other than those they (and the *elite*) are used to frequent and thus personally inspect, testify and gather first-hand knowledge of the abominable conditions and the countless other nauseating aspects surrounding our screenfare in this nation's First City which continue to be an ordeal for the picturegoer, thanks to the callousness of the theatre-owners, aided and abetted by the studied connivance of our Municipal administration and the working of the Health department of the Government of Bombay.

I am sure if the City Fathers were to thus even belatedly take up seeing things for themselves, they will not only be better equipped to tackle the problem with greater efficiency and speed, but will indirectly be doing a service to themselves by regaining the fast waning confidence of the citizens.

In view of the acknowledged difficulties in the way of erecting new theatres, it becomes incumbent on our part to see that the existing ones are kept in at least tolerably decent, healthy and hygienic conditions that is least expected of the management.

The Bombay Municipal Corporation today is meriting many-sided attacks and denunciation of its "monumental complacency" and the press has been particularly unsparing in its strictures. A striking specimen of how vehemently is this agitation being mobilised is to be found in the words of the evening paper which wrote: "what is housed, impressively at Bori Bunder, is merely a conglomeration of rubbish, generously interspersed with City Fathers who have used the peoples' vote to make of the Corporation a public relations organisation for themselves.....This rubbish heap faithfully symbolises the bigger rubbish heap—Bombay. The Bombay Municipality deserves to suffer the same fate as its Calcutta counterpart, a speedy obliteration, after the City Fathers have been charged in a court of law for wasting

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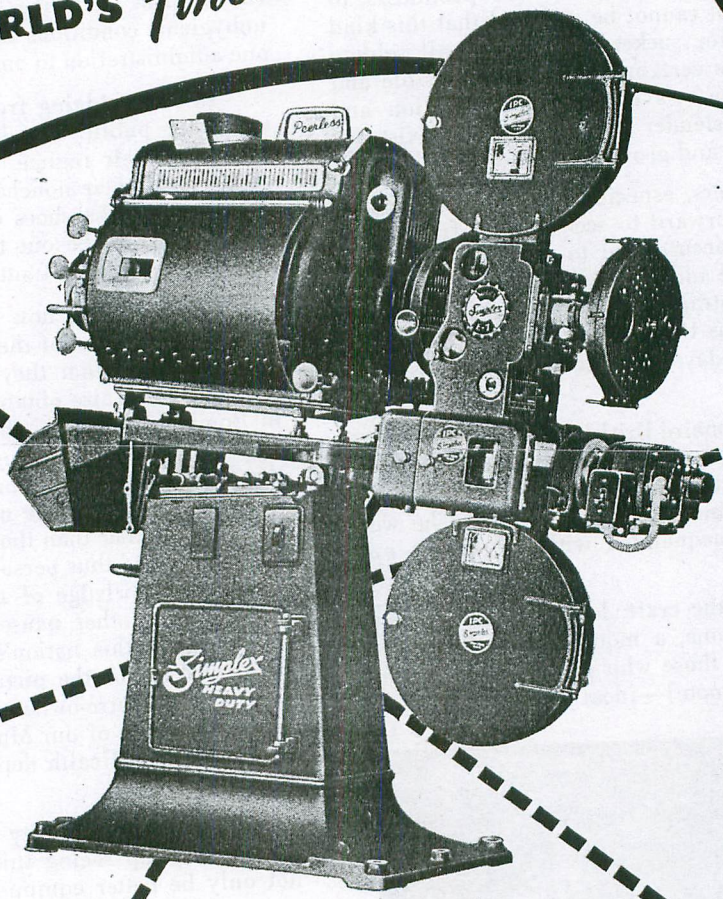

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public money, for having used a public institution to further their own petty and entirely unworthy ends."

Will the City Fathers wake up before it is too late and start honouring the vote on which they got elected by tackling the city's health-cum-sanitation problem with determined, concerted endeavour?

Let them come forward to have a 'taste' of the extreme suffocation which one experiences as a rule in our Majestics and Imperials and Minervas and Lamingtons and Novelties alongside the admittedly more appalling conditions in the slums before our tolerance and patience are completely exhausted and go out of bounds!

ALL AWARDS AND NO ACADEMY!

By a rather queer but infallible habit, the more I read and hear of American and British films, their stars and technicians, winning Academy Awards year after year which not only provide a rare impetus to their respective industries but mirror with pride before the entire world their spectacular achievements and cinematic glory, the more I feel inclined to reflect over the almost miserably insufficient and unhealthy competitive spirit in the Indian film industry and the absolute lack of anything like a representative and qualified body to discharge so useful a function as that of a National Film Academy.

And, believe me, the more I have been thus reflecting, the more confoundingly I have wondered what would be the fate of such an academy in our present environments even if it existed and functioned!

I do not know if that is exactly the reason why our film enthusiasts and critics, including Editor Patel himself, seem to be loathe to set the ball rolling in that direction. But there are occasions when one feels the gulf rather strongly and is prompted to ask whether, in the absence of a properly constituted academy, it is desirable to indulge in this rather clumsy business of awards-giving as evidenced recently in Bombay.

The first time this anomaly of awards on the film front struck me was during the silver jubilee week of that stinking cinematic trash in Gujarati, "Gunsundari" at the local Swastik when everyone who had contributed to its production was awarded a miniature medal at a public function exclusively patronised by interested dhoti-clad Gujaratis.

Seldom in recent memory have we witnessed so much undeserving and ill-merited praise being showered upon so arrent and yet (to a certain extent) popular nonsense on the screen and, correspondingly, so many otherwise intelligent Gujaratis running amuck to hail so negligible a band of nin-com-poops at a public function mostly because they all happen to be the sons of our "Garvi Gujarat"!

If a particular film has clicked well enough at the box office to bring its producer in a charitable disposition so as to think favourably of his lesser associates, it would be understandable to give them a special bonus or the like without meddling with these awards and medals which are, more often than not, woefully ill-merited and unjustifiable.

Madhubala and Ramsingh do not seem to be friendly in Prabhat's forthcoming social directed by Pethkar.

The silver jubilee rumpus about "Gunsundari" thus became an unhappy reminder that box office success still continues to be the veritable *sheet anchor* for our film folks to rave about. It is a pity that its sponsors should have allowed their enthusiasm to be so misdirected and made a public fettish of the whole show instead of quietly letting the producers pat their own back and that of their staff if they were so keen on demonstrating their sense of democracy.

Faring somewhat differently and incidentally less presumptuous, was the annual "tamasha" held by a local vernacular weekly declaring Suraiya as the "best (Indian) actress of 1947" and presenting her a gold medal at a special gathering held at the Roxy on 11th July.

Admitting that her all-round superb performance in "Parwana" does sufficiently justify Suraiya's choice in a comparative sense, it is a matter of opinion whether she could pass off as the best actress of the year on that score alone.

What gets my goat is the fact that these awards and medals should serve no better purpose than providing a field day for everyone interested in self publicity, leaving the question of a genuine, bona-fide appreciation of our films and film artistes, severely alone.

Let us have a fairly constituted All-India Film Academy whose decisions would merit the widest approval of film-goers and whose establishment may automatically end these cheap publicity stunts and family affairs which we have been witnessing in the guise of indiscriminate awards and medals.

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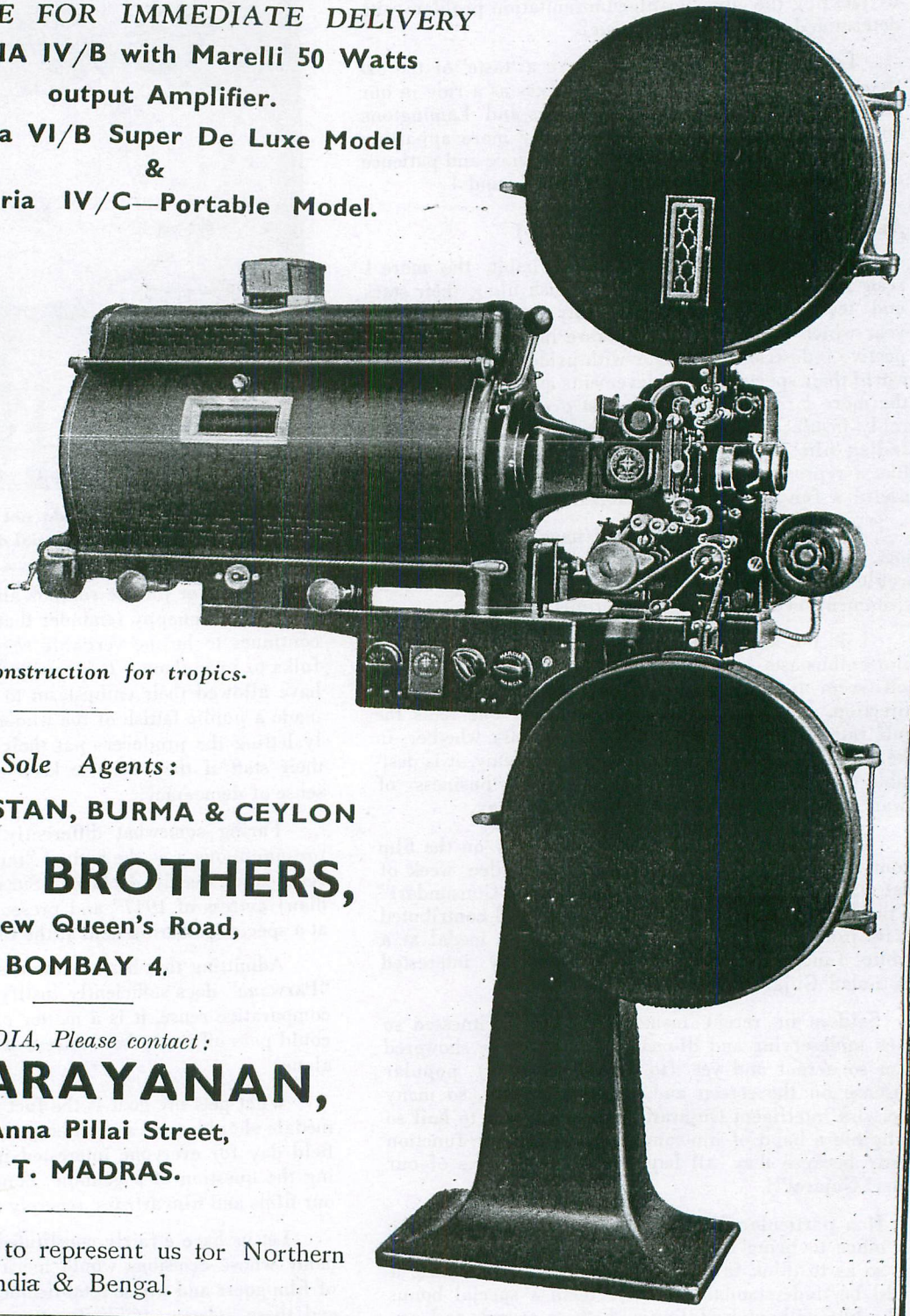

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

T. K. PATTABHIRAM (Secunderabad Dn.)

What is the scope of marriage in these days?

Scope is plenty if the bank balance can last. You can have one a year like the Grecian calendar.

Won't you feel yourself fortunate if some of the national leaders shake hands with you?

Not after what we lost. They talk of protecting millions but they couldn't save the most precious man we had, with all their power, police and brains. If they had a little imagination, we would not have been orphans today.

What do you think when you see photos of our Indian princes standing bravely with one or two dead tigers or lions by their side and a gun in their hand?

That man took arms to compete with the brutes and succeeded in his fell purpose.

In which circle is your name widely known?

In the small circle of my film family. Every film man curses me as he curses his bad luck.

Why is Ashok Kumar nowadays looking like a pakka goonda?

Ashok and goonda? You have got the spelling wrong.

What is the difference between the sighs of an old man and that of a young man?

Young sighs may spell romance some day while old ones merely write an epitaph over the past.

A. S. NAIDU (Secunderabad Dn.)

Don't you think it necessary that Government should promulgate an ordinance prohibiting the projection of old and rotten films in cinemas?

If we are going to be ruled by ordinances, where is the freedom we are supposed to have got? Our very freedom ought to make exhibitors better showmen now.

Why do producers of Tamil films limit themselves to mythological pictures only?

Most of those South Indian artistes can look better mythological monsters than social heroes of the day.

Why are detective novels read mostly by respectable people?

A well-dressed person is not necessarily respectable. Crime thrillers are usually read by people who have a latent instinct for crime.

MISS O. R. NAIR (Lahore)

Where do you expect to go when you die?

I'll fly to Lahore and give you a look-up. To a Hindu, hell and Lahore are about the same.

What has director Mehboob gained by his visit to Hollywood?

Mehboob is a modest and sensible man. Hollywood must have revealed to him his own terrific limitations and the impossible conditions under which producers work in India.

V. K. FAZLUR RAHMAN (Bangalore)

What is film journalism in India?

"Filmindia."

C. M. SUGATHAN (Palluruthy, Cochin)

What is the picture in which Nur Jehan is now engaged?

Return of Pakistan Mail.

R. K. MATHUR (Agra)

What are the prospects of the Indian film industry in the world market today?

Latika is cast in an important role in "Gopinath", produced and directed by Mahesh Kaul for Shanti Lok Chitra.

Filmistan's

FIRST FILM OF THE FREEDOM ERA

SHAHEED

Written & Directed by:
RAMESH SAIGAL

Music by:
GHULAM HAIDER

STARRING
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CHANDRAMOHAN * V.H. DESAI
& LEELA CHITNIS
with RAMSINGH * S.L. PURI Etc.

IT IS NOW THE RAGE OF BOMBAY'S FILMFANS AT ROXY

AND NOW AWAIT THESE FORTHCOMING DELIGHTERS!

NADIYA KE PAR

Starring: KAMINI KAUSHAL & DILIP KUMAR
Produced & Directed by KISHORE SAHU
Music: C. RAMCHANDRA

LALLOO, B.A.

Starring: HAFEEZ JEHAN * REHMAN & VEERA
Direction SUBODH KUMAR
Lyrics SANTOSHI
Story & Supervision N. A. MANSURI
Music C. RAMCHANDRA

ACTRESS

Starring: REHANA * PREM ADIB & MEENA
Directed by: NAJAM NAQVI
Story: K. A. ABBAS
Music: SHYAM SUNDER

No prospects at all among non-Indian audiences.

OUDH NARAIN (Agra)

Our popular ministry is planning a lot for the speedy extermination of poverty from the country by way of industrializing it. Will they be after all successful in this drive?

Success can only come after the ministers are allowed to try their ideas and plans. But their hands are full with riots, strikes and refugees. Let us first deserve before we desire.

How do you propose to help the nation personally from your own purse?

I pay income tax, municipal tax, water tax, dog tax, sales tax and a hundred other taxes honestly and promptly.

C. S. N. MURTHY (Bangalore)

What is a perfect screen kiss?

One that is caught by the camera but not by the lips.

A. RAMACHANDRAN (Madras)

Kamla Kotnis belongs to Andhra but she acts in Hindi films. Does she actually know the language or is it uttered parrot-wise?

For an Andhra, whatever that is, Kamla has shown good progress in Hindustani. The woman has talent as well as few unnecessary wrinkles which can disappear if she gets her face lifted in America.

Shyam and Naintara make an attractive and handsome pair in "Aaj Aur Kal" written and directed by K. A. Abbas.

Nargis, the glamour girl of the Indian screen, is more bewitching than ever in "Barsat", R. K. Films' next production.

Why is your criticism limited to Hindi films? Don't you know other languages?

I know English, Hindi, Urdu, Hindustani, Marathi, Gujrati, Marwari and quite a bit of Bengali. I wanted to learn Tamil but I saw a Tamil picture and lost my passion for the language.

Would you agree with me that your criticisms are the best?

Agreed.

Which is your favourite subject: History, politics, economics or science?

Banking.

S. P. SONI (Calcutta)

What is the difference between the stage and the screen?

On the stage, Prithviraj looks a great artiste, on the screen, a poor one.

N. ANANDA RAO (Bangalore)

Is it desirable to disband private armies?

In our own country the armies should belong to the state. This "private" business has a ring of rebellion in it.

What is the definition of a nationalist Muslim?

The little man who was stabbed both from the front and the back.

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(दिल की आवाज़)

Produced and Directed by

M. I. DHARAMSEY

Starring:—

NARGIS

DILIP KUMAR

SANKATHA PRASAD

MUQRI

AND

NALINI JAYWANT

Story, Dialogue:—

ZIA SARHADY

Songs:—

ZIA SARHADY

BEHZAD LUCKNOWI

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MUSIC:—

ANIL BISWAS

Photography:—

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Sound:—

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अर्पण

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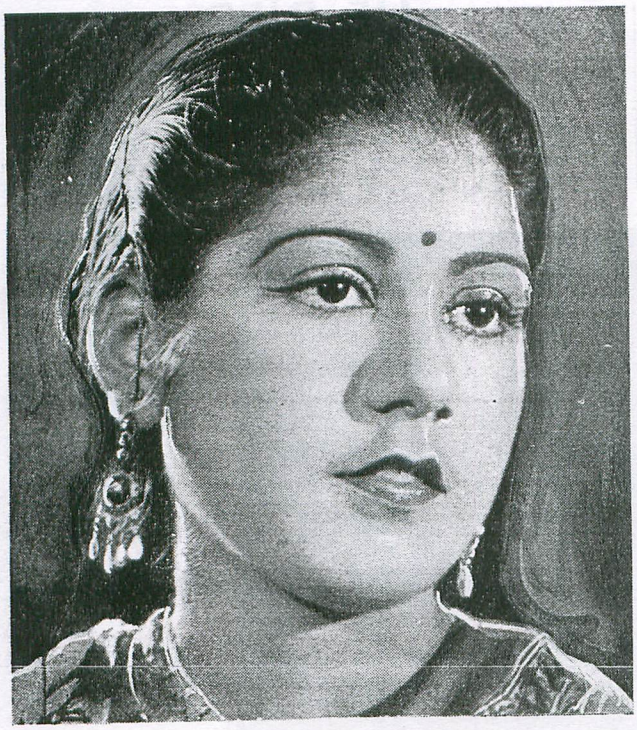
and a galaxy of stars

Directed By:— **ISMAIL MEMON**



T. K. Screen Classics' maiden production "Batohi" introduces a new lovely artiste Krishna who plays an important role in the picture.

A. KOTESWARA RAO (Tenali)

What is the position of a famous actor among big politicians?

Spit-licker! Our politicians are snobs.

MARTIN T. (Dibrugarh)

"Fear of the Lord is the beginning of wisdom". Do you fear God?

Heavens, no! Why should I when He is supposed to be all merciful!

N. VENKATESAN (Nagore)

What are your assets and liabilites?

I have no liabilities. I live within my means and don't strive to become a rich man.

What is the high level matter that cannot be disclosed in the film industry?

Everything in the film industry is on a low level and some of the things on such a low level that they also cannot be disclosed.

S. K. NAKUL (New Delhi)

Snehaprabha is said to be fond of reading and writing?

Where is it said?

A. BABU RAO (Kondapalli)

His Exalted Highness, the Nizam, fears about joining the Union. Why?

He is afraid of losing caste with Pakistan. The Indian Army will convert him. Wait and see.

Has any Muslim actress married any Hindu actor?

Only Geeta Nizami went astray. Usually it is the other way round.

What is the meaning of Pakistan according to you?

A graveyard of thousands of innocent souls and the future field of revolution.

KRISHNA KUMAR THAKUR (Kanpur)

Is politics a game or a gamble?

It is guerrilla warfare.

S. M. L. NIGAM (Kanpur)

Have you changed your conception of politics with the change of government? Now you pose yourself to be a Congressman to avail yourself of the opportunity like other Congressmen!

I have been a Congressman since 1922, though I don't run round our leaders like a circus clown. I don't ask a single favour from any Congressman in power, and I have no "opportunity" to cash. Most of the official white caps dislike me cordially. I want to remain a Congressman to criticise the Congress. The Congress today needs more critics than clappers.

S. A. KHUDDUS (Anantapur)

Which is more intoxicating: woman or wine?

It depends on how much you have of each. It is the dose that intoxicates, not the stuff.

Which filmfan does not know Devika Rani? She will revive some old memories in Diamond Pictures' forthcoming production "Anyaya"

OUR RESPECTFUL HOMAGE TO THE FATHER OF THE NATION

●

TRUTH,
NON
VIOLENCE,
LOVE,
PEACE
AND
UNITY
|
|
IS
THE
|
|

HE DIED

SO THAT LOVE MAY TRIUMPH OVER HATRED
HE WORE THE CROWN OF MARTYRDOM TO RESCUE INDIA'S AND PAKISTAN'S 400 MILLIONS FROM

DEATH &
DESTRUCTION
HE WAS
GREAT IN LIFE
BUT
GREATER IN
DEATH

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JOSH MALIHABADI
BAHZAD LAKHNAVI
MAMMOOD SAROSH
AHSAN RIZVI

Produced and Directed by
MUZAMMIL KHURSHID

Story by
BEGUM MUZAMMIL

Dialogue
KAMIL RASHID

Screenplay
ZABAK

BASED ON A THEME SUGGESTED BY
ALIJAH NAWAB SARWAR ALI KHAN FIROZ JUNG BAHADUR H. H. THE NAWAB SAHEB OF KURWAI STATE (G. CHAIRMAN)

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ROKKAM SIVANATH (Berhampur)

If the Indian Union Government forms a ministry of films, will you accept the offer of a minister for the same?

No. I don't mix with a wrong crowd. I want to be a critic always.

VIDYADHAR P. NAGARKAR (Bombay)

If smoking is harmful to health, why do you smoke?

I don't smoke these days, don't drink and don't do many things which are attributed to me. I am fast becoming a Sadhu with only milk inside me and an ulcer for excitement. Now, alas, even that ulcer has been removed by the American surgeons.

Why are women cleverer at shopping than men?

If wasting time in indecision is clever shopping then men are guilty of impatience. Women spend both, time and money. Men can't afford to do that.

What is your everyday prayer to God?

I only remember him. I don't ask anything knowing that He doesn't give it.

Who are the Big Three of the Indian film industry?

Chandulal, Chunilall and Chhotubhai. How do they sound? Chan! Chun! Chho!

S. K. GHOSH (Kanpur)

Miss Chandralekha Pandit is the Public Relations Officer to our ambassador in Russia. Can't Panditji get any other competent person?

In "Amol Moti," Jayashakti Pictures' next production, Snehprabha is seen listening rather anxiously to some serious talk from Umakant.

Any young woman would look as happy as Munawar Sultana does in receiving such a lovely necklace from Surendra in "Meri Kahani", Super Team Federal Productions' maiden picture

Any Nehru is easily the most competent person in India at the moment. If you ask that question again, old Vijaylakshmi will kick you, just as she threatened to do in case of some press photographers in Bombay. If you get even a Nehru kick, you will be a national leader.

MISS GOUROO KUSHALPA (Mercara)

What pleasure do people get from smoking?

At times a smoker finds more in a cigarette than in a woman.

Do you think the whole of India will ever be dry? If it becomes so, what will happen to confirmed drunkards?

They will drink poisonous illicit stuff and die sooner.

Which is your favourite English song?

The only English song I remember is "God Save The King". I don't know whether it is a song, an anthem, a hymn or a dirge. In India they used to play it even after a favourite horse lost the race.

What's your opinion of His Excellency C. Rajagopalachari?

Excellent!

Which of the animals do you wish most for a pet?

My first choice is dogs. The second is women.

MD. AMEENUDDIN (Madras)

Don't you think that modern Eve starts running before she has learnt to walk?

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Rehana comes with added charms and full bloom of beauty in Orient Films' forthcoming picture "Jannat".

That is because she is chased by greedy hunters who don't give her even a dog's chance.

W. RAGHOTHAMA RAO (Anantapur)

Who are the angels in the Garden of Allah?

The dead ones who don't put Allah to shame.

A. N. NARAYANA RAO (Mysore)

Heroes don't die in the romances written by our film story writers. Why?

If they died theatres would be empty. People don't pay to see their heroes die.

Is the terror of society the basis of morals and the terror of God the secret of religion?

Terror has a short life. Society and religion are not based on such flimsy passion. Just consider the age of our religion and society and you will find an answer.

A blush is becoming only when one is young. When an old woman blushes, what does it signify?

The blush has another meaning—modesty.

How many kinds of women are there in this world?

Only two kinds, good and bad.

Is it personality or principles that move the age?

Principles determine a personality and the people, however bad themselves, always admire principles.

What is Nature's first lesson to all her children?

Yell when you want.

Is eating one's own heart a healthy occupation?

It is a diet that tastes bitter owing to the bile of disappointment.

Empty stomachs are foul counsellors!

So are power crazy brains. But when stomachs revolt brains die.

In the case of wily women how is it that tears dry as soon as they have served their end?

Their flushing system is operated by design and opportunity.

Do you understand young ladies having male friends?

I can't understand being old fashioned but I see them having in plenty.

Have you seen male ladies and female gentlemen?

Very common these days, especially in the city. Most of them work for the revival of art and culture.

Every woman that is married isn't in love with her husband?

I beg your pardon!

M. P. MAHENDRU (Kamptee)

Why do Urdu poets always blame the beloved for a love wreck?

They call the sweetheart a tyrant and then proceed to prostrate before her. It is a delicate process that ends in bringing the woman to the man's feet. That's Urdu poetry.

MISS GAITRI KALSI (New Delhi)

What has made you so witty?

When you look at bread and can't get it, you

Sofia is trying to soothe Suraiya who is apparently upset in "Shakti", Greater Bombay Pictures' first production.

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SUKH KE DIN

BEST PICTURE OF THE YEAR

"MOHANS" HITS

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AMIR KARNATAK, PRAKSH.

POLICEWALI
HUSNARA.

JADUI-SINDOOR
ALL STUNT STARS.

HIND MAIL
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JADUI-SEHANAI
AMIRKARNATAKI, SHANTA PATEL.

ROOP BASANT
NEW FACES

CHANDRABALA
?

become witty and humorous to cheat your own stomach.

V. S. RANGNEKAR (Agashi)

Why is it that your criticism carries so much prestige in the Indian film industry?

Because it can't be purchased. Right or wrong it is honest always and the man who proves otherwise gets Rs. 10,000|- *from me.*

PRAVIN RAVAL (Nairobi)

How to become a politician? See which way the crowd is going, then jump in front and yell like hell?

Haven't we had enough of politics? We paid for this dirty game with the life of the greatest man of the world.

PRITHI PAUL SINGH (Jullundur)

I have been allotted a Muslim abandoned house in which are lying some volumes of the Quran and other religious books. How would you advise me to dispose them of?

I don't think a Muslim will leave the Quran behind and run away. But if what you say is true, respect the holy book and keep it as the memento of a missing brother. I have a copy of the Quran in my home and I read it often.

N.V.R. SWAMY (Negapatam)

Our ladies never fail to use powder and perfume while going to the temples? Does the Almighty require all these luxuries?

Are not the Hindu gods bathed in milk and anointed daily? If stones are treated thus why not human beings?

Sabitri Devi is quite imposing as Nabatara in "Sabyasachi", Associated Pictures' Hindi film now awaiting release.

Sunder plays an important role in "Shadi-ke-Baad," Shree Amar Pictures' forthcoming social.

D. T. KANCHAN (Bombay)

What are the rights and duties of Indians in free India?

The rights constitute a right to be Indians and the duties constitute the duty to be traditional and cultured Indians.

If you answer the questions in a rude manner, don't you think you will be increasing the number of your enemies?

Who cares for enemies in this wretched country where even a saint is murdered for the crime of being the gentlest and greatest man of an age?

HARDET SINGH (Singapore)

Can a blind man walk without a stick?

In death men close their eyes and go to heaven without a stick.

What will happen if a man kisses another man's wife?

If "another man" is strong, "a man" would be a dead man.

S. VENKATACHARI (Negapatam)

Do you have your own studios?

What do you take me for? A capitalist? I earn just enough to keep the home fires burning and keep me out of debts.

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MISS ANIMA CHATTERJEA (Bankura)

What would you call a woman of 39 who longs to marry a lad of 19?

A cannibal.

Is there any relation between death and darkness?

They are twins.

When does beauty need mystery?

When it fights shy of exposure.

What does a man see first in himself?

A flattering picture of himself.

What does love mean to a goonda?

A bad brake to his profession.

Can a coward become a national leader?

Not in India.

What do you think of polygamy?

A crime against our Congress.

What would you call a woman who calls you a 'naughty boy'?

She is asking for trouble.

AKHTAR NAWAZ (Nasik)

By answering questions do you not think that your head will one day become vacant?

My head is not a warehouse for storing junk. It is a factory where thought is constantly manufactured.

SHASHI DATT (Kanpur)

Is kiss merely a teaser?

Not always! It is often a courtesy.

JAWAHIR S. THANPI (Jodhpur)

How did you like Charlie Chaplin's latest film, "Monsieur Verdoux"?

A shivering affair which somehow produced a great moral at the end.

R. S. CHAUHAN (Hathras)

I am tired of my life and want to leave this world. Suggest me any place where I should go?

Isn't there a river near by?

M. SRIKANTH (Mangalore)

Being an inquisitive chap, may I know how much dowry your wife brought you?

A heartful.

LAXMI CHAND KUMBHAT (Jodhpur)

In "Bharat Milap" Rama and Laxman lived for fourteen years in exile but no moustaches and beards grew on their faces. Why this strange phenomenon?

Gillette's ancestor must have also gone into exile with them.

NARAIN SAWANT (Bombay)

Is honesty in politics a virtue?

A virtue that costs life.

SAVITRI DEVI (Cawnpore)

What is the difference between the tears of a child and those of a woman?

Those of a child are pearls of innocence. In a woman they are often drops of damnation.

Is it true that you were born with a silver spoon in your mouth?

There was neither silver nor spoon within a hundred miles of me.

RANJIT SINGH (Lucknow)

What is the easiest method of learning a language?

Take a sleeping dictionary.

JAGDEESH NARAIN (Jodhpur)

What part can the students play to make India happy?

If the students stop wrong agitations and observe discipline for another ten years, not only will India be happy but they will themselves inherit a prosperous and peaceful country.

Why are the Socialists becoming a nuisance to the Congress?

That is the old power game of political ambition.

Why doesn't Mehboob present Sardar Akhtar on the screen?

Sardar Akhtar is an old woman now and she won't draw at the box-office.

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The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail". 1st Prize: Rs. 100|-; 2nd Prize: Rs. 80|-; 3rd Prize: Rs. 50|-; 4th Prize: Rs. 40|-; 5th Prize: Rs. 30|- and 20 Consolation Prizes of Rs. 10|- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR AUGUST

1st Prize: Rs. 100|- to A. N. Narayana Rao (Mysore); 2nd Prize: Rs. 80|- to Miss Gouroo Kushalpa (Mercara); 3rd Prize: Rs. 50|- to T. K. Pattabhiram (Secunderabad Dn); 4th Prize: Rs. 40|- to Miss Anima Chatterjea (Bankura); 5th Prize: Rs. 30|- to Hardet Singh (Singapore) and 20 consolation prizes of Rs. 10|- each to the following: A. Ramachandran (Madras); A. S. Naidu (Secunderabad Dn); N. Ananda Rao (Bangalore); S. A. Khuddus (Anantapur); Vidyadhar P. Nagarkar (Bombay); Jagdeesh Narain (Jodhpur); Md. Ameenuddin (Madras); W. Raghothama Rao (Anantapur); M. P. Mahendru (Kamptee); Miss Gaitri Kalsi (New Delhi); Prithi Paul Singh (Jullundur); N.V.R. Swamy (Negapatam); Shashi Datt (Kanpur); M. Srikanth (Mangalore); Laxmi Chand Kumbhat (Jodhpur); S. K. Ghosh (Kanpur); Savitri Devi (Cawnpore); Ranjit Singh (Lucknow); A. Koteswara Rao (Tenali) and Martin T. (Dibrugarh). Money Orders are being sent to the prize winners.

ACCLAIMED BY LEADERS

A GREAT PICTURE WINS GREAT RECOGNITION WHEN RELEASED AT NAGPUR

". . . This picture will form a historical record of the fight for freedom of India. . ." ". . . It has in addition an educational and moral value of its own. The part played by the mother of Suresh is an example of what a true uneducated Indian mother can do in inspiring her sons in the service of motherland. The great inspiring and noble part played by women of India in the struggle of freedom led by Mahatma Gandhi is well brought out. . ."

MANGALDAS PAKVASA,
H. E. the Governor of C. P. and Berar.

Re: Azadi-ki-Rah-Par
". . . A stimulating Picture. The movement part is well done and the story never flags. How can such a story flag! The acting was above the average met with in India. . . "

JAIRAMDAS DOULATRAM,
Minister for Food and Agriculture.

Re: Azadi-ki-Rah-Par
". . . The picture is extremely realistic and about its educational value there can hardly be two opinions. Those of the new generation who have the great good fortune of living in an independent India ought to see and remind themselves time after time of the infinite sufferings that the people of this country had to undergo at the hands of the foreigner. They must also know something about the great life of Gandhiji and about the kind of revolution that he brought about in this country. The film in question is obviously invaluable from this point of view. . . "

W. S. BARLINGAY,
Minister of Law, C. P. and Berar.

Re: Azadi-ki-Rah-Par
". . . I do not know how far my opinion is valuable. Whatever its worth I can at once say that I was highly impressed by the conception of the theme, its presentation, and its execution. It immortalises on screen the long drawn struggle for freedom of an unarmed people under the guidance of the father of the nation who is no more with us. . . "

D. K. MEHTA,
Minister for Finance, C. P. and Berar.

presents

AZADI -KI- RAH PAR

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Re: Azadi-ki-Rah-Par
". . . The Picture is outstanding in its Historical and Political aspects, and its educational value is great. The future generation will appreciate more and more what part their forefathers played in Freedom struggle led by Congress under the inspiring guidance of Mahatma Gandhi. . . "

R. SHUKLA,
Premier, Central Provinces and Berar.

Re: Azadi-ki-Rah-Par
". . . It is a well executed and stimulating picture, which depicts the struggle for the liberty of India during the last 25 years under the leadership of the Father of the Nation, Mahatma Gandhi. In this picture, the teachings of Mahatma Gandhi and the story of non-violent revolution which ultimately dawned independence to India on the 15th August 1947, are shown quite realistically. It is in fact the first picture of its type, which reminds the national workers of their past sacrifices and valour and inspires reverence and support for Congress. It has got some masterly comic hits as well; especially the meeting of the comrades and the discussion are master piece . . . "

R. AGNIBHOJ,
Minister for Public Works, C. P. and Berar.

Re: Azadi-ki-Rah-Par
". . . I saw the film "Azadi-ki-Rah-Par" on the fifth instant. It is the first attempt of its kind and is certainly inspiring. . . "

D. P. MISHRA.
Minister for Industries, C.P. and Berar

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OUR WOMAN'S PAGE

Smile, Please !

By:

Joan Rutledge

It is a remarkable fact that the vast majority of people honestly believe that they photograph badly when taken by a professional photographer. The number of times you hear the words: "Oh, that's a terrible photograph of me. I only come out well in snapshots!" And yet it is the photographer's job to turn out a likeness as flattering and as true as possible; why, then, does he so often fail to do so? Or perhaps it would be more accurate to ask why his work fails to please his sitter.

The fault does not always rest with the photographer. There are several reasons why a photograph fails to please—it does not look like the sitter, or the smile is forced, the pose artificial, the shadows too pronounced—but the first thing we all pounce on is that we do not look as attractive, as glamorous, as appealing as we had hoped.

For this, the remedy is not in the hands of the photographer; all he can do is to take his subject as she is, arranging lighting and backgrounds to the best possible advantage. It is up to the sitter herself to remember a number of points when getting ready for a photograph, points which may make all the difference to the result.

First of all, make up your mind definitely what sort of photograph you want—a natural one in everyday clothes, or a very special one in evening dress.

WATCH YOUR NECKLINE

Next, choose a good photographer, and help him by wearing the best style for the job. For a head and shoulders portrait, a plain high necked dress or blouse is best, with little or no jewellery visible. Choose a neckline that does not "date", and avoid a lowcut neck, as the collarbone is apt to appear very prominent when underlined by a shadow.

Colours are important. Avoid dead white and black, and very sharply contrasting light and dark stripes or checks. In the average photograph, the dark colour will appear black and the light one will look as if it has been painted out altogether. Red, bright green, and medium blues come out very well, but most light pastels look grey or dirty white.

Spots are usually not very successful, but stripes of one colour on a light ground, if not too close together, look very clear and crisp.

AVOID EXCESSIVE MAKE-UP

Your make-up should be very discreet indeed. Hardly any lipstick is necessary, as it looks black if you have too much. Too much rouge makes you look hollow-cheeked, and too much mascara gives you the appearance of the old-style villainess of the silent screen. The merest touch is all that you need.

The most suitable hair-style is entirely a matter of personal taste, but I favour being photographed in one's usual coiffure, done, of course, very carefully for the occasion. One of the main reasons for complaints that a photograph is a bad likeness is that it does not, in point of fact, look anything like the sitter as she usually is.

A complicated hair-style may look very nice at the time, but it has one disadvantage; and that is, that after looking at the photograph for some time, one becomes very tired of it, which very seldom happens with a simple and natural style. And no one wants a photograph of you as you never look. So stick to your own hair-style.

The last two points to think about in a photograph are your expression and your pose. If the photographer says coaxingly to you, "Smile, please," and you do not feel like smiling—*Don't.* Do not, of course, scowl fiercely, but simply relax and your face will fall into natural lines of repose. If you do want to smile, don't give a wide grin, which will look forced, but smile as if something just behind the camera was faintly amusing.

Sulochana Chatterjee finds something natural in Apni Chhaya written, directed & produced by Santoshi for Chitralaya Ltd.

BE COMFORTABLE!

Your pose, the angle of the photograph, and the background should be determined by the photographer, but remember one thing—refuse to be posed in a position which is even slightly uncomfortable, because unless you are completely at your ease, it will be evident in the finished job.

Unless you are quite sure that you look your best in profile (and only a few people do), don't specify a side view. The photographer will be able to tell at a glance whether you should be taken full, side, or three-quarter face, and adjust his lights to give the most pleasing results accordingly.

Next time you are photographed, run over these points first. If it is true that the camera cannot lie, there is no reason why you should not look just as nice in a photograph as you do in the flesh.

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Direction & Photography:

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Sleeping Beauty

By

Leila Danbury

A good night's sleep is the best fundamental beautifier for any woman; but many a woman lies awake in an airless rumpled bed, doing some wide-awake worrying about a discontented boss, a bitter argument with her husband, or the children's dental bills. And when morning comes she drags herself out of bed, heavy-lidded and frazzled, looking anything but the "Sleeping Beauty" of the fairy tale.

Apart from physical illness, insomnia is caused mostly by mental and emotional anxieties. Fear, frustration, anger and disappointment take their toll in sleepless nights; and although even a pleasurable stimulant such as a party, a discussion, a film or a book can produce a restless state of wakefulness in some people, this is likely to occur far less than insomnia caused by anxiety.

There is no point in tossing and turning, fearful thoughts running through your mind till they grow to become horrific; just staying in bed "seeing the night through." Psychologists say the best way to combat fear or anxiety is to think constructively—to think forward. So, if you are a victim, think to yourself: "Is this problem mine to solve? Can I do anything about it *now?*"

If the answer is "yes", take action. If the answer is "no", then relax.

IT CAN BE DONE

Naturally, this is easier said than done—but the important point is that it *can* be done. If you are a chronic sufferer from insomnia you will probably continue to be one until you consult a competent psychiatrist. This article—or any short newspaper article—can be of little help to you. But if you suffer sleepless nights only occasionally, you *can* help yourself.

Whatever the reason for sleeplessness, one must develop the ability to relax physically. Flop on the bed, completely limp, and close your eyes. Let your jaw sag, stretch your neck, move your arms and shoulders about, then let them drop as they will. Relax and continue this procedure right down your body.....just sag and relax.....

Try and cut down on all stimulating activities about an hour before bedtime. Sewing, knitting, reading a not-too-exciting book, face-creaming, manicuring or hair-brushing all fall into the category of sleep-getters. A twenty-minute bath at body temperature which completely relaxes your muscles is also a wonderful sleep inducer too.

Avoid eating just before bed-time. The evening meal should be eaten about three or four hours before retiring, although warm milk or broth and a biscuit will stave off night starvation (which makes the stomach contract and sometimes awakes you). Only very strong stomachs can cope with bread and cheese last thing at night, and it really isn't good for even a strong stomach at that time.

Most women are sensitive to their environment and will benefit from tasteful sleeping quarters. Anything that suggests serenity and coolness in the summer; or warmth and coziness in the winter will help to improve the conditions under which you turn in for the night.

Sapru, Shivraj and Bharat Bhushan appear to be facing some grave incident in T. K. Screen Classics' maiden production, "Batohi".

Beautiful hair may be hereditary, but far more often it depends on Kesavardhini and some care, from the nursery days, continued right through life. Lay the foundation of hair health in childhood with Kesavardhini; and let your children escape premature greyness and baldness.

Just as beautiful biceps could be developed out of puny arms, from the sparsest and most unpromising heads splendid suites of hair could be grown and cultivated with Kesavardhini.

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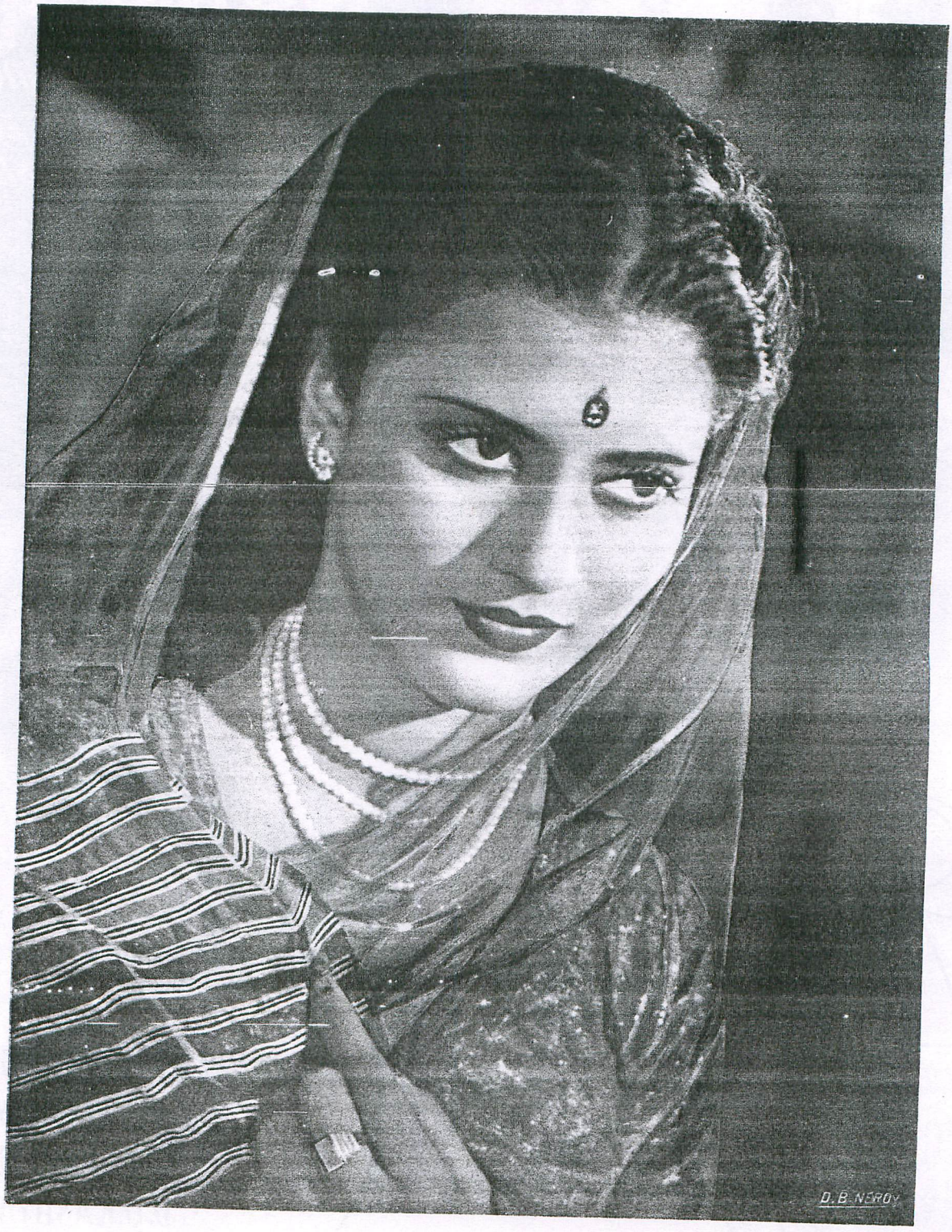

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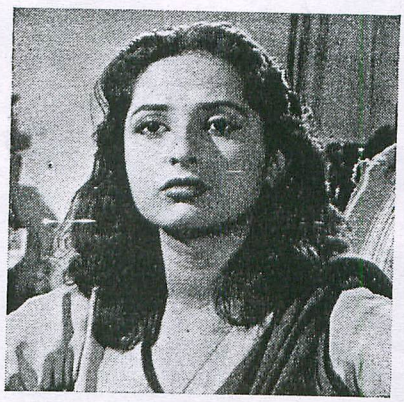

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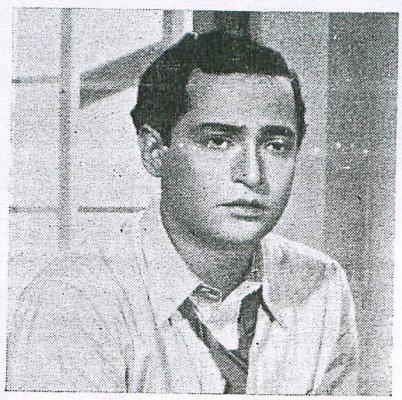

Paresh Banerjee as **APURBA**

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OUR REVIEW

Shahnaz Is Wanton Waste Of Celluloid!

Schoolboy Story And Amateurish Direction Turn Out A Loathsome Flop!

Had it not been for the Indian film industry, the world would never have known that India can boast of a brilliant story writer of the name of Begum Shaikh and a great film director of the name of Shaikh. It is lucky, however, that the literary activities of Begum Shaikh have been confined to film-story writing only so that the torture has to be borne by the infinitesimal number of India's vast population who pay for it or are invited to witness the film and we hope Shaikh's directorial activities may also be confined to the directing of "Shahnaz" alone.

Begum Shaikh appears to be a great student of Shelley. In the synopsis of the booklet of "Shahnaz" she declares having "sometime ago gone through the works of that great English poet," from whom she quotes a verse, confessing, in doing so, that she could not remember the exact wording of the verse, and so is content with giving the gist of it in her own words. Any edition of Shelley could be got at any time in Bombay had the great authoress cared to be precise in her quotation. The verse quoted in the booklet is one that anyone with a fair knowledge of English could easily compose. It all looks like a literary stunt to say that the authoress drew her inspiration from Shelley for her wonderful story, for if "Shahnaz" is the result of such inspiration, the less Shelley is read by people the better.

The story of Shahnaz is as idiotic as an Indian film story could be. Hamran and Kamran are two chiefs of two different caravans. Hamran has a son called Murad (Altaf) and a foster son called Nasir (Nihal) while Kamran has a daughter called Shahnaz (Begum Para) and a foster daughter called Gulnar (Shanta Patel). Hamran with his two daughters and his retinue becomes the guest of Kamran and the two young men, Murad and Nasir and the two young girls, Shahnaz and Gulnar meet one another without knowing who is who—although the girls are the guests of the boys' father—and, of course, they fall in love—Murad with Shahnaz and Nasir with Gulnar.

SHAHNAZ

Producers: **Wahab Productions**
Language: **Hindustani**
Story: **Begum Shaikh**
Dialogue: **Dukhi Premnagri**
Music: **Amir Bai Karnataki**
Photography: **K. U. Chowdhry**
Art Direction: **Anwar**
Cast: **Begum Para, Altaf, Nihal, Shanta Patel, Shama Gulnar etc.**
Released At: **Capitol Cinema, Bombay.**
Date of Release: **2nd July 1948.**
Directed By **SHAIKH**

Had Murad been married to Shahnaz and Nasir to Gulnar, the picture would not have been made. But in order that Begum Shaikh could prove to the world the great glory and divinity of love as taught her by her great master Shelley, Murad, though deep down to his very neck in his love for Shahnaz, begins to pretend that he loved Gulnar in fact, and Shahnaz in her turn begins to show indications of being in love with Nasir. Obviously the caravan chief Hamran was in search of suitable bridegrooms for his daughters, and seeing things developing as they appeared he declared his wish to give Shahnaz to Nasir and Gulnar to Murad. At the time when the announcement is made in the presence of all the members of the two caravans, only Shahnaz and Murad are absent and no one cares to call them to the assembly.

In due time as they come to know of the announcement the hearts of both Shahnaz and Murad break as they must. Murad deserts his father's caravan and wanders aimlessly, accompanied by Gulnar who follows him through his ramblings. Nasir, who goes in search of his brother, dies being thrown away by

Leaving behind 42 lbs of his weight in America after a stomach operation, Editor Baburao Patel returned to India with his wife and daughter on the 5th of August by a T.W.A. plane.

Story & Dialogues: AHSAN RIZVI *Production:* G. AHMAD *Music:* GOVIND RAM
Photography: P. ISAAC *Audiography:* SOTTAN GHOSE *Song Recorded:* B. N. SHARMA (EASTERN STUDIOS BOMBAY)

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Pessi Patel appears staggered at something which Gita Bali is pointing out to Bharat Bhushan in "Sohag Raat", Oriental Pictures' production released through Varma Films.

his horse. Shahnaz becomes love sick.

Then they all go out in search of Murad and the story writer is kind enough for them, for they do find Murad. Naturally now, Murad and Shahnaz must be married. And they are married, but what is to be done with Gulnar? Must she not die as Nasir did? She must, and, therefore the great authoress Begum Shaikh commands a tree to fall on her and the tree falls and Gulnar is crushed under it.

Isn't it really wonderful? Could any inspiration coming from a master less than Shelley have ever been helpful in writing this schoolboy calibre trash? And would a great director like Shaikh have ever cared to direct the picture if it had not this unique story? Definitely no.

The picture begins with the march of Hamran's caravan and a chorus and then we find Hamran meeting Kamran. From that moment it is a dull, monotonous affair of the meetings between Shahnaz and Murad, their songs and duets, the full moon and the river bank and all that. You hear a song practically every third scene for all of them seem to be fond of singing—Shahnaz, Murad, Gulnar, Nasir and even the wife of Kamran. They sing for the sake of singing on all occasions, alone as well as in company, in joy as well as in sorrow.

No artiste, not even the talented Begum Para, shows any emotion at any time throughout the picture and a courting scene is as dull and lifeless and silly as a death scene.

It took as many as five song writers to compose the dozen songs for "Shahnaz" and still not one of the dozen songs has anything in it except the hackneyed stuff of 'Chand', 'Mu-habbat', 'Dildar', 'Ishq', 'Qasam' and 'Musibat'. Amirbai Karnataki is responsible for the music of the picture which is of the type of the Ghazal-Qawwali music. Herself a good songstress, she has not given any new tune, but has merely imitated old popular and cheap tunes. The highly persianised Urdu dialogue is sterotyped and boring.

Begum Para gives a good performance and is quite attractive with her beauty, youth and her peculiar costume with too much of sex in it. Altaf fails to impress as Murad and the rest are all best let alone. The most loathsome is the mildest word that can be used for the performance of Shama Gulnar as the wife of Kamran and of the so-called comedian Mustafa.

The picture's only relieving feature is its good photography. The desert scenes are particularly pleasant and a few shots are intelligently taken. Sound recording is erratic throughout.

The Indian film industry, we are sure, will not be a bit poorer if "Shanaz" remains the only picture of its kind and does not add to its enormous number of predecessors any further successors. We have our fullest sympathy for those few spectators who shared the two and a half hours' torture with us during its short run in Bombay.

Shanta Kunwar has an important role in "Jeene-do", Jai Hind Pictures' Maiden production distributed by Ruby Pictures.

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OUR REVIEW

Genius Among The Gypsies !

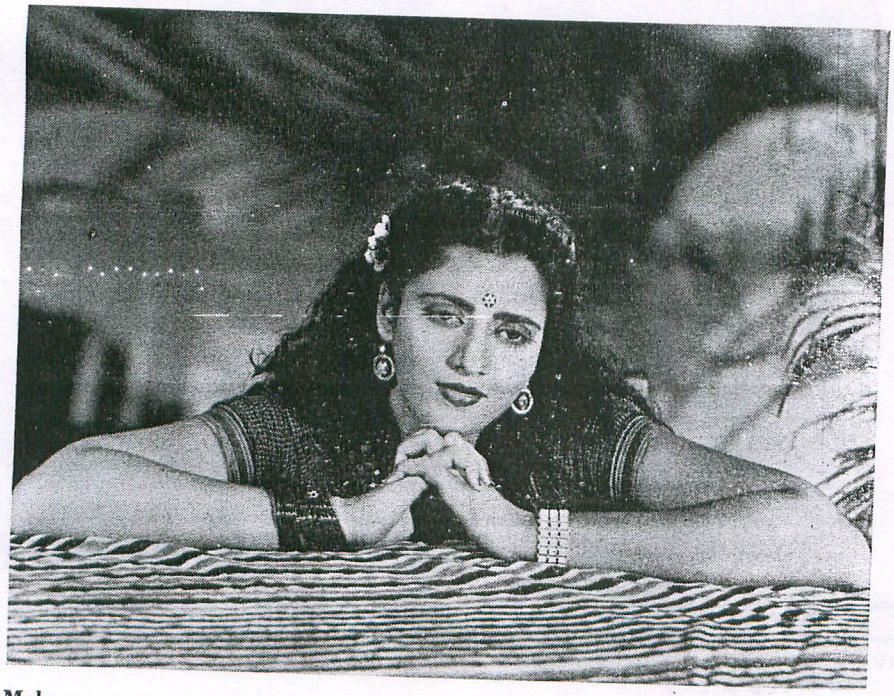
Kishore Sahu, Discarding Snobbish Pretensions, Makes "Sajan" An Entertaining Trifle

Kishore Sahu is the 'spoilt child' of the Indian films. Having become a genius before he had mastered the intricacies of film writing and direction, he over-reached himself in attempts to invest his films with philosophic content. The result was "Raja", an amateurish film if ever there was one. Since then, however, he seems to have learnt a lesson and his "Sindoor" struck a fair balance between progressive idealism and the demands of the cinema. But for the unpardonable bad taste of introducing those cheap dances by Paro, it was a clean and wholesome though by no means a superb picture.

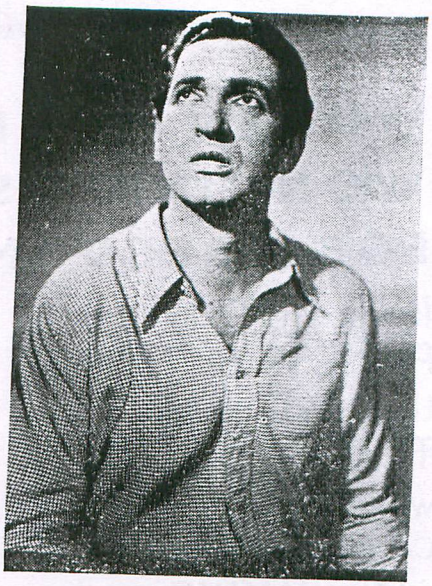
In "Sajan", his latest production for Filmistan, Kishore has discarded his old intellectual pretensions and adopted the Mukherjee formula for box-office success. And, within the limitations of a highly improbable and unrealistic story, he has given the picture a lively pace and some moments of good, solid entertainment.

SAJAN

Producers: **Filmistan Ltd.**
Language: **Hindustani**
Story & Screenplay: **Kishore Sahu**
Dialogue: **Radha Kishan**
Music: **C. Ramchandra**
Photography: **K. H. Kapadia**
Audiography: **J. B. Jagtap**
Cast: **Ashok Kumar, Rehana, Ranjit Kumari, Ramesh Gupta, Leela Misra etc.**
Released At: **Novelty Cinema, Bombay.**
Date of Release: **21st May 1948**
Directed By
KISHORE SAHU



Mohana, a screen debutante, in a charming pose in Virendra Pictures' maiden film "Jagruti".



Surendra looks more "dukhi" than "Dukhiyari" in Maya Films' maiden social of that name.

AMNESIA AGAIN!

The story of "Sajan" provides the latest variation on the amnesia theme. For the umpteenth time, since "Random Harvest" was released in India some years ago, the hero in an Indian film loses his memory in an accident and, consequently, gets into a series of dramatic, melodramatic, amusing and emotional complications. Unlike "Random Harvest", however, in this case no effort is made to make the situations plausible, and the whole film abounds in the strangest and most glaring anomalies and contradictions.

Prakash (Ashok Kumar) returns to India after eleven years stay in England, wearing a sloppy suit (as untidily as only Ashok knows how to wear) with double-breast waist coat which went out of vogue at least a dozen years ago.

In the train he meets another Prakash, a frustrated and penniless educated tramp who is Kishore Sahu's caricature of a Communist or a Socialist! (His friend Jayaprakash Narain should not miss this treat). On the way, there is a collision, the real Prakash is wounded and the bogus Prakash, assuming him to be dead, decides to assume his identity.

Now a series of startling events starts. The bogus Prakash is accepted as real by the mother, uncle and life-long servant of the real Prakash. Even the wife is only suspicious. Do

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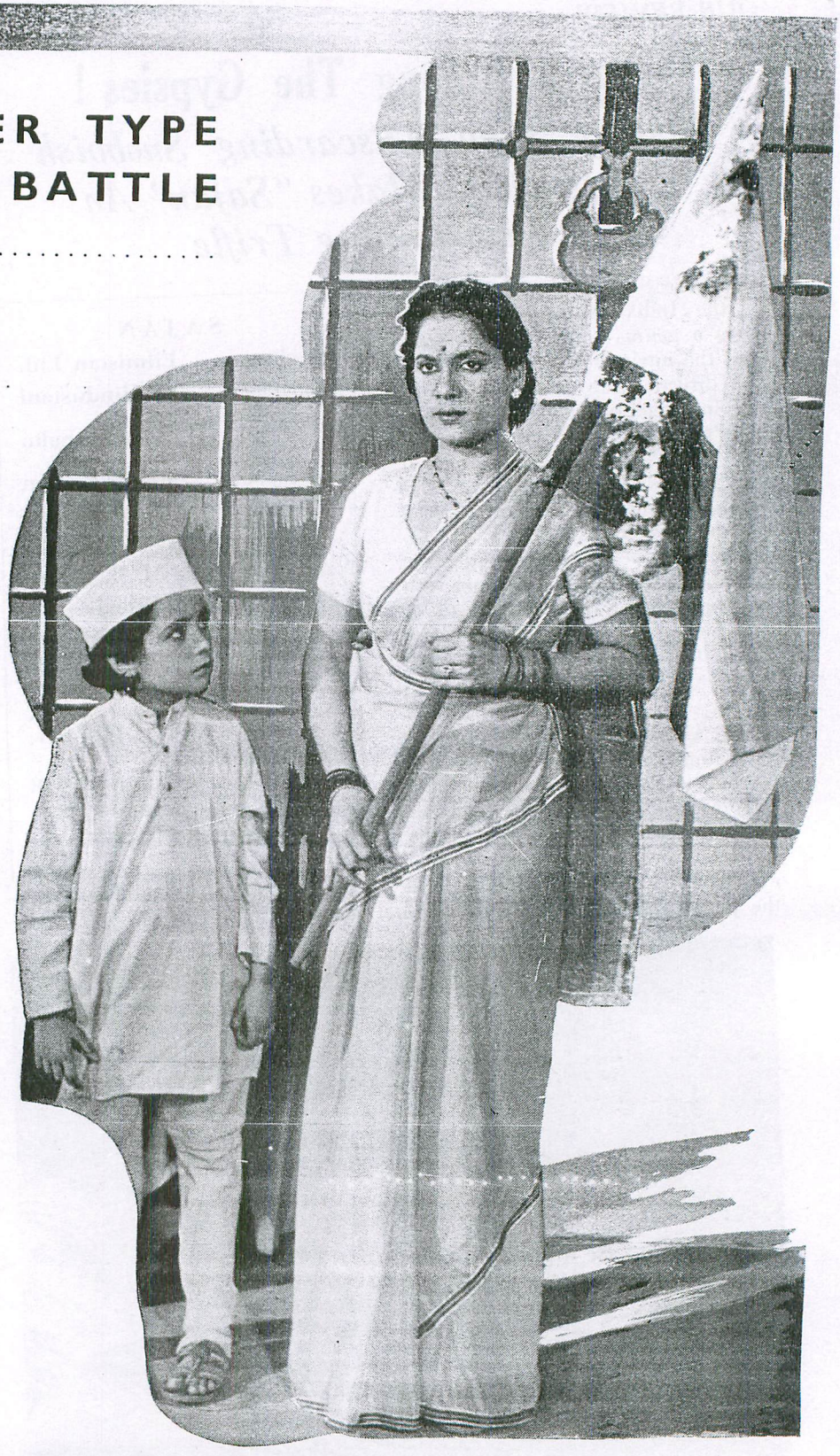

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Character actor Sajjan adds might, mystery & pathos as a lunatic in "Apni Chhaya" written, directed & Produced by Santoshi for Chitralaya Ltd.

people change so much, can they change so much, that a Ramesh Gupta can pass himself off as Ashok Kumar? Even then, is it not too much to expect us to believe that in eleven years the real Prakash had not sent even a single snapshot of his to his mother and wife? There were a thousand and one ways of verifying if the Prakash who came was real or fake, such as some boyhood anecdotes, childhood memories, family associations etc. but none thinks of these things in spite of Kamala's repeated protests. The real Prakash, it seems was not informed even of his father's death while in England though the postal censors never banned such news from being transmitted.

It therefore transpires that amnesia was perhaps a disease running in the family, for Prakash's mother cannot recognise her own daughter-in-law when she comes to her disguised as a gypsy fortune-teller! Neither her voice, nor her eyes, gestures, mannerism—nothing leads her to suspect that Radhia was none else than Kamala who had stayed several years in closest intimacy with her! Amnesia indeed! Quite natural, therefore, that the son should inherit it from the mother and the nephew from the maternal uncle!

The demure and chaste wife (Rehana), suspecting the England-returned husband, refuses to surrender her honour and (instead of exposing the rascal) runs away from home. To avoid detection she joins a gypsy caravan and in a jiffy the shy, ultra-respectable lady is transformed into a hip-swaying gypsy dancer!

Of course, the gypsies are only of the Comic Opera variety—swathed in silks and chiffons and spending most of their time in singing and dancing. And, of course, the real Prakash is not dead. He has only lost his memory and become a juggler and vagrant, dressed like an *Apache* of the Paris boulevards. And so the husband and wife meet again and, not recognizing each other, fall in love all over again. There are more songs and dances (including the inevitable patriotic number complete with National Flag) and much devilry on the part of the bogus Prakash. But at last the clouds roll by, the real Prakash regains his memory and the bogus one is exposed and duly punished, the lovers are re-united and all is well with the world.

REHANA FLOPS

"Sajan" calls for a few remarks on the subject of Rehana, the much-boosted and over-rated actress who, according to one particular producer, is India's Number One Artiste. Nobody can deny that she has a certain vivacity and free-and-easy ways which help her to be pre-eminently successful in certain kind of roles e.g. as the dancing girl in "Nateeja" or in "Shehnai". But any subtle or sophisticated role is beyond her intellectual capacity. True, in "Sajan" she looks coy, cocquetish and vivacious in the gypsy dance scenes, but she certainly does not look a respectable-girl-turned-gypsy-dancer — which is the role she is supposed to be playing and which required the emotional subtlety and understanding of an artiste like Molina. Which should help to put Miss Rehana in her proper place—which is in the stunt-thrillers.

Ashok Kumar acts with the carefree abandon which now comes so easily to him. He is a polished artiste, no doubt, and invests any role he plays with life and a certain charm, but he is wasting his talent in such inconsequential pictures and, as a producer that he is now, he should give Ashok Kumar the actor a better "break".

Of the rest, a word of commendation is due to Puri who plays the role of the gypsy 'Sardar' and is perhaps the only one in the cast with any kind of authenticity about him.

The music is lively and lilting but it has not the sweetness and heart-appeal which ensure golden jubilees. All in all, a fairly good, fairly entertaining picture. Should do particularly well in small towns.

In Kuldip Pictures' maiden picture "Chunaria", Sophia looks charming in her amazement.

Contact :-

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OUR REVIEW

Geeta Bali's "Sohag Raat"

Begum Para And Bharat Bhushan Equally Insipid In Kidar Sharma's New Picture

With Kishore Sahu and W. Z. Ahmad, Kidar Sharma completes the "genius" triumvirate of the Indian film industry. (Whether all or any of them really possess that elusive, undefinable quality is another matter; the important thing is that each of them regards himself as a super-intellect). It cannot be doubted that Kidar is a man of some imagination and artistic sensitivity, with a flair for beauty and a poetical-mystical approach to film-making which he seems to have acquired from his *guru* Devaki Bose. In several New Theatres pictures, Kidar Sharma has given really sparkling dialogue and songs; and his very first venture in the realm of direction, Film Corporation's *Aulad*, was a well-conceived, powerfully put-over melodrama.

But since then Kidar Sharma's aesthetic tastes seem to have developed along erotic lines. The Cecil De Mille bath scene, with well-contrived exposure of feminine anatomy, has become an almost essential feature of every successive Kidar Sharma picture. And if the high-flown mystical-ethical jargon of Kidar's pictures has impressed many young impressionable minds, it is not entirely unconnected with the erotic appeal of the alabaster body of Mehtab in *Chitralekha* and the generous breast display by Begum Para and Madhubala in *Neel Kamal*. When Devaki Bose's filmic pseudo-philosophy began to flop at the box-office, Kidar added a pinch of sex-appeal and made the same formula pay!

NO SOHAG IN "SOHAG RAAT"!

One does not know what made Kidar call his new picture "Sohag Raat"—unless it was that he just wanted a romantic sounding title, whether it had anything to do with the story or not! From beginning to end there is no "Sohag Raat" (First Night of Conjugal Bliss)—except, of course, the night that the bridal pair, played by Bharat Bhushan and Begum Para, must have spent *after* the climax of the story, which could not have been very happy, any way, as it required the sacrifice of an innocent girl for its consummation!

Manorama is pleased with Wasti's gift in spite of the stick under his arm in "Chunaria", Kuldip Pictures' forthcoming social.

SOHAG RAAT

Producers: **Oriental Pictures**
Language: **Hindustani**
Story: **F. A. Mirza & V. Sharma**
Screenplay, Songs & Dialogue: **Kidar Sharma**
Music: **Snehal**
Photography: **D. C. Mehta & 2 others**
Audiography: **M. C. Thakkar**
Cast: **Begum Para, Bharat Bhushan, Geeta Bali, Pessi Patel etc.**
Released At: **Excelsior & Lamington, Bombay**
Date of Release: **25th June 1948.**
Directed By **KIDAR SHARMA**

The story has plenty of melodramatic padding—the dying mother, the greedy and cruel-hearted step-brother, the goofy, trusting younger brother, and the soft-hearted convict who cannot carry out his murderous assignment because at the last moment the would-be victim innocently asks, "Have you any children, Jagu?" and this re-awakens the paternal, human instincts in the savage breast. Also there are any number of coincidences and accidents—for instance, who could be the charming Kamo but the hideous convict's long-separated daughter? Basically, however, it is the good old story of two girls (Geeta Bali and Begum Para) who are friends though one is rich and the other poor, falling in love with the same boy (though it is hard to believe that even one girl would fall in love with the unmanly, spineless goof that Bharat Bhushan is made to look in this picture). Since polyandry has gone out of fashion since the days of the Pandavas and now the Congress reformers do not tolerate even polygamy (except unofficially), in such triangular love stories, one of the three has to sacrifice. Both girls cannot get the boy. So the poor girl must die, leaving the field to her rich rival who is presumed to "live happily ever after"—which, again, is unlikely in the case of a hefty Amazon like Begum Para and a delicate 'softy' like Bharat Bhushan. (But those who know Kulu, the locale of the picture, assert that the situation is most realistic and that is why men

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like to go to Kulu for a holiday and women don't).

KULU OR KANDIVLI?

By giving his story the new and picturesque location of Kulu, Kidar Sharma saved it from becoming boringly familiar. Even the costumes worn by the characters have a certain dramatic quality and there is ever present a suggestion of hilly hardiness which vitalizes the story development and somewhat justifies the many inconsistencies and incongruities. (Incidentally, the Kulu costumes did not give Kidar much chance for exhibiting female anatomy—and it is good that it was so!)

One only wishes, once he had hit upon Kulu for the location of his story, Kidar Sharma had actually gone there and shot the exteriors amidst the authentic natural surroundings of far-famed Kulu. It would have lent additional colour to the film. As it is, with all the tricky low angles that Kidar's cameraman has tried, one cannot but recognise the patently obvious pigmy hills of Bombay's suburbs. It is a glaring inconsistency that repeatedly hits one in the eye.

BEAUTIFUL OUTDOOR PHOTOGRAPHY

It is all the more unfortunate because, otherwise, the exteriors have been beautifully shot with an eye for pictorial composition. Unusual angles, cloud backgrounds, picturesque curves of land, have all been fully exploited. For this the director and cameraman must equally share credit. In this respect Kidar has definitely kept up his artistic reputation.

Artistic sensibility is also revealed in certain twists of the scenario—as for instance, in the emotional use made of the folk-song, "*Lakhi Babal moray.....*" which Kamo's father sings twice in such grimly altered circumstances; or, again, the misunderstanding created in the scene where the two girls, on either side of a wall that is symbolic, and unknown to each other, listen to the boy's declaration of love and each reacts accordingly. Kidar Sharma's pen does occasionally give flashes of intelligence. But, after the tale is told and the picture is seen, one asks: To what end? For what purpose? For, fundamentally, the whole thing lacks emotional profundity as much as artistic coherence, psychological insight as much as social significance.

INTRODUCING GEETA BALI

When the booklet of "Sohag Raat" says: "The company presents Begum Para and Bharat Bhushan and introduces A new Talent Geeta Bali", it is wrong English but correct statement of fact. Geeta Bali may not BE "a talent" but she definitely HAS talent which even overcomes plain features and a pug nose. More than even talent in this picture she reveals a personality in which naivette, charm and a boyish vivacity are all mixed. That all these qualities were latent in her is true; Kidar Sharma could not have *invented* them. But it is equally true that by giving her a role that fitted her personality and then providing her appropriate situations, the director-writer *has* brought out that personality. Those who saw her in extra roles in some obscure Lahore-made pictures are truly and agreeably surprised. It may truly be said that Kidar Sharma has not only discovered but *made* a star.

Not only Geeta Bali herself but the role that she plays—Kamo, the unsophisticated daughter of the hills, who is strong enough to carry an unconscious man on her back but has a soft, loving heart within a rough exterior—is the highlight of the picture. The partiality of the director for the artiste as well as the character is fairly obvious and wherever necessary other characters and artistes have been sacrificed to "build up" Kamo—and Geeta Bali! This, unfortunately carried to excess, has made the picture somewhat lop-sided —after all one character alone can seldom carry the entire burden of a story. As a result of the camera emphasis on Geeta, Begum Para has little to do and she does it badly. This reviewer has given up hope of ever seeing genuine emotion on her hard, though undoubtedly beautiful, features. Bharat Bhushan, as the bone of contention, has been given a static role which becomes duller still by his soft, other-worldly look. He keeps one constantly wondering how two attractive girls like Para and Geeta can be so foolish as to bother about him. But then Kidar Sharma, striking his philosophical pose, can retort, "Love is blind". In this case it is!

The surprise performance of the picture comes from old-trouper Pessi Patel whom I mistook for Gyani—and that is meant as a compliment.

Thanks to Geeta Bali's refreshing debut, "Sohag Raat" may be a fairly good box-office success. If it had better music, it might have been a hit.

Sophia and Satyapal have a happy moment in "Duniyadari" Free India Films' maiden picture distributed by Ruby Pictures.

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OUR REVIEW

"Shravan Kumar" Is a Veritable Headache

Stupid Story, Bad Direction And Insipid Performance Combine To Make A Hopeless Mess!

SHRAVAN KUMAR
Producers: **Murli Movietone**
Language: **Hindustani**
Story: **K. S. Daryani**
Songs & Dialogue: **Walli Sahib**
Music: **Bulo C. Raney**
Photography: **Gordhanbhai Patel**
Audiography: **C. K. Trivedi**
Cast: **Mumtaz Shanti, Pahari Sanyal, Chandra Mohan, Menka, K. C. Dey etc.**
Released At: **Central Cinema, Bombay.**
Date of Release: **2nd July 1948.**
Directed By
RAM DARYANI

There is no mention of *Shravan's* name anywhere in the *Ramayana* of the poet Valmiki, from which the popular legend of Shravan is supposed to have originated. King Dasharath of Ayodhya in his dying moments merely mentions how an unknown ascetic was inadvertently killed by him being mistaken for an animal. Dasharath did not know his name or his whereabouts but the ascetic told him that he was the son of a *Vaishya* (trader) father by *Shudri* (low class) mother. That is all that the author of Ramayana has to tell about the so-called Shravan.

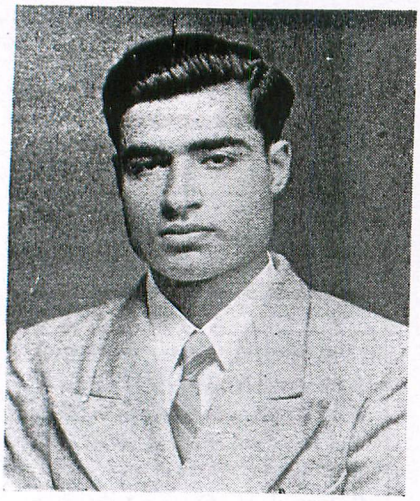
The popular story of Shravan, therefore, is a mere legend without any foundation in the great epic of Valmiki. His exemplary devotion and attachment to his blind parents, his great physical feat of bearing both the parents on his shoulders in an improvised balance called "kavar" (such as is used by Bombay milkmen to carry their milkpots) and taking them round the country to various places of pilgrimage are apparently the product of someone's fertile imagination.

And since some one could imagine certain things about this legendary man, who can prevent story writer K. S. Daryani from imagining that Shravan's father was a king of some province, that he had practised penance for obtaining a son, that he was given a boon and a curse simultaneously as a reward for his penance, namely that he would have a son but he would lose his eyesight (and his wife would lose hers) on the birth of his son, and all the other things that are there in the picture? Hindu mythology, like an orphaned child, is nobody's property and not only Hindus but all others are at full liberty to revise, modify, alter or distort mythological tales as they like for their stage plays and films. There is not a single responsible institution of the Hindus anywhere in the world which can raise even a faint voice against this commercial exploitation and awful distortion of their sacred heritage. So if story writer K. S. Daryani wants to create from his imagination a city called Kanchanpur and a princess of that city and wants her to be married to the ascetic Shravan and all those things that go to make the story of his picture a stupid nursery tale bad enough even for intelligent children we have helplessly to suffer it in silence. Daryani has proved himself one better than Mohanlal G. Dave who has to his credit the blatant distortion of scores of mythological stories.

Mubarak as the Vaishnavite devotee is having a good massage from Lachhu Maharaj in Bhagwati Productions' forthcoming social, "Revaj".

Nothing is more boring to an intelligent picturegoer now than the frequent appearance of Bhagwan on the screen and his constant meddling with human affairs which, really, is unknown to the modern world. "Shravan Kumar" seems like more a story of the gods than of human beings, since Bhagwan Vishnu, his wife Laxmi and the sage Narada are shown therein as hatching a sort of conspiracy in heaven to harass Shravan and his parents on earth.

What a Vishnu, and a Laxmi and a Narada we see in the picture! What beautiful descriptions do we read in the sacred books of the Hindus of these celestial deities, demigods and goddesses! And how do they look on the screen! Will the censors who object to so many harmless



Recruit Naraindas G. Budhrani c|o Rangoon Stores, 248, Mahatma Gandhi Road, Poona 1, is 20, 5'-9" loves acting and singing, has played major roles in school dramatics and can speak Sindhi and Hindi.

things in our pictures, never think of preventing this hideous perversion of those ethereal superhumans whom hundreds of millions of Hindus imagine to be so divine, so glamorous and so venerable?

The picture is a hopeless conglomeration of bad acting, bad direction and too much of the Bhagwan in it. Its only relieving feature is a few good photographic shots. It has not even one good song to lighten its boredom.

Mumtaz Shanti and Pahari Sanyal, both good artistes who have to their credit fine performances in several pictures, appear throughout this mess to be out of their element and their work is utterly unconvincing and unworthy of their reputation. Even the veteran Chandramohan fails to impress in the role of Dasharath as a result of Ram Daryani's bad direction. The comic pair Gope and Gulab give a performance intended to make the audience laugh but it makes one only swear at them.

The dialogue by Walli Sahib is tame and insipid, and so are the songs. There is nothing to mention about the music either.

With a very good singer like K. C. Dey playing the blind old man, one would expect some songs from him. The only song that comes from him, however, is at a time when no human being with anything like a heart in him would be in a mood to sing. K. C. Dey bursts into a song immediately on hearing the news of the tragic death of Shravan's wife and Shravan, like an idiot, with a blank face void of any human emotion, just stands listening to his father's fine musical performance!

It is time now the Indian producers learnt to spare poor Bhagwan from their pictures. He no longer impresses anyone except the illiterate and the superstitious folk, the way he is presented. The several miracles that have been shown in the picture only add to its worthlessness and help to make it a losing proposition for the distributor and the exhibitor and a headache to the intelligent spectator.

OUR REVIEW

"Mulaqat" Is Yet Another "Boy-Meets-Girl" Picture

Unconvincing Story With Good Performance By Old Artistes

One more boy-meets-girl picture, is Mulaqat, a muslim social of the usual pattern.

It deals with the story of a young woman, Saeeda, and a young school master, Nasir, son of a usurer, who start having fond feelings for each other from the moment they meet in a street deserted of all other pedestrians and traffic, at a late hour in the night, by sheer accident. The school master naturally tries to seek further contact with the girl, but after her father's death, the girl, ill-treated by her uncle and aunt, goes out with an intention probably to commit suicide by throwing herself under a local train on some Bombay suburban railway track. Here a Nawab, a distant relative of the girl, accidentally arrives just in the nick of time to save the girl and takes her to his princely mansion where the girl is being kept and treated right royally.

The Nawab has a daughter who is the pupil of that same school master and a son who is a vagabond and a drunkard whom the Nawab has disowned. Through the Nawab's daughter, Shaukat, contact between Saeeda and Nasir is revived and love develops in due course between the two. Before they could be married, however, the Nawab's son Muqaram comes back home, pretends repentance for his bad ways of life, promises to become a better man and is readmitted by the Nawab in the household. He starts making love to Saeeda and one day the Nawab actually asks Saeeda's consent to her marriage with her son. Being under great obligation to the Nawab, Saeeda cannot refuse the offer, and cannot declare her love for Nasir. The marriage is arranged and is actually about to take place when, a plan arranged by Mumtaz Ali, the dramatic actor and dancer, Muqaram is identified as a suspect for the murder, while Nasir who is previously arrested for it and who even pleaded himself guilty, is released by the police, and the Nawab substitutes his son Muqaram by Nasir as the bridegroom. Saeeda and Nasir are married and that brings an end to the picture.

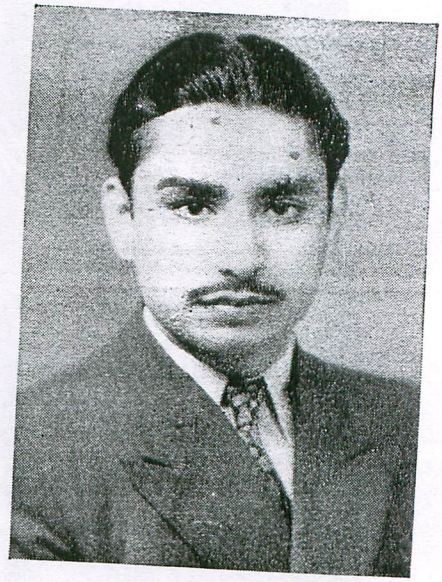
MULAQAT

Producers:	**Taj Mahal Pictures Ltd.**
Language:	**Hindustani**
Screenplay & Dialogue:	**Munshi Dill**
Music:	**Khemchand Parakash**
Songs:	**Qamar Jalalabadi & Munshi Dill**
Photography:	**Anwar Pabani**
Audiography:	**Anant Thakur**
Cast:	**Naseem Bano, Prem Adib, Mumtaz Ali, Rama Shukul, Majeed, Shah Nawaz etc.**
Released At:	**Super Talkies, Bombay**
Date of Release:	**11th June 1948**

Directed By
MUNSHI DILL

The picture has a good beginning but its later development is hackneyed and unnatural and the denouement absolutely absurd. Obstacles in the way of Nasir and Saida have been created by the story writer merely in order to heighten the suspense, but they fail to be convincing. And the means invented for doing away with the biggest obstacle, Muqaram, are illogical and impossible. But the Indian picture audience has only to swallow what the story writer thinks and we all know that in Indian film stories anything can happen.

With such poor story, however, the picture has been made quite tolerable with good direction, good performance by clever artistes like Naseem, Shah Nawaz, Prem Adib, Mumtaz Ali and Rama Shukul and crisp and witty dialogue. Technically the picture is as good a production as any other and a few good popular tunes with a special appeal to the Muslim audience provide altogether fairly good music.



Recruit J. N. Chand, c/o Post Box No. 10, Ootacamund is 22, 5'-8", can speak Hindustani and can also sing.

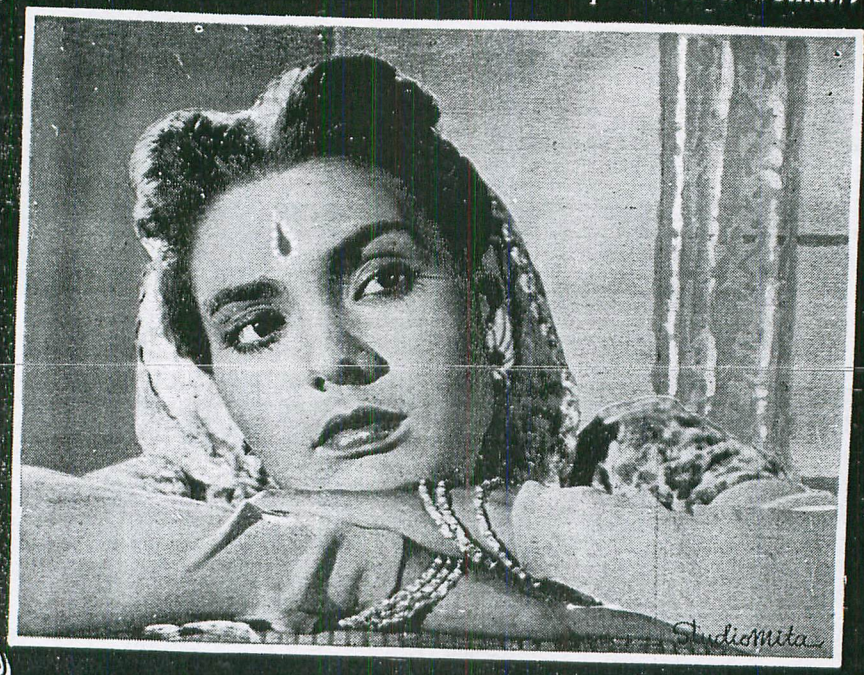
Naseem in the role of Saeeda is the picture's main attraction. She plays the role with her usual grace though she appears to have lost much of her old glamour and personal charms. Prem Adib as Nasir is quite good, while Rama Shukul perfectly fits in with the villain's role and makes a veritable vagabond. Shah Nawaz as the Nawab is yet another artiste who acquits himself quite nicely, being a character-actor of commendable aptitude for any role entrusted to him. Mumtaz Ali is the usual dancer and gives his usual dances, this time with a partner who has neither good looks nor much dancing art.

As a Muslim social, the picture is, as usual, characteristically devoid of anything non-Muslim, and even in a place like Bombay where the story is apparently located, one does not find a single non-Muslim anywhere throughout the picture—not even in the big gathering of guests at the wedding. This is a peculiarity of Muslim producers and directors who already presume they are living in a world entirely populated by Muslims even in Bombay where they form but a minor portion of the big population.

It is a good picture, altogether, for Muslim audience and depicting as it does some of the finer aspects of Muslim social life, it may also be liked by non-Muslims for the good performance of the artistes and clean technique.

"You will lose your Husband after the Marriage"

... the most terrifying words a man ever whispered to a woman!



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AT HOME AND ABROAD

ANOTHER FILM STAR HUMBUG

Bombay, June 25.

Yet one more of the clan of Madame Kishori and Anvar and Ismat Sultanas, Sita Kumari by name, who described herself as a dancer and film star was arrested by the Vigilance Branch today on the charge of carrying on clandestine business in sex. The Police employed their usual method of the "bogus customer" in order to trap her at her flat in a building on the Churchgate Reclamation. On being arrested, this so-called film star started some real acting, began jumping about, beating her chest, banging her head on the floor and ending it all up with a stab wound in her abdomen which has necessitated her detention in a hospital. Being put up before the Chief Presidency Magistrate, Sita Kumari with her two accomplices was enlarged on bail.

BEERY IN PLANE CRASH

Washington, June 27.

A United Airlines plane crashed in flames near Mount Carmel, Pensylvania, U. S. on June 17. Forty-one persons are believed to have been killed. Earl Carrol, the famous theatrical manager, Mrs. Jack Oakie, divorced wife of the film comedian, and Wallace Beery the well known film artiste were among these forty-one presumed to have been killed.

ANOTHER THEATRE GUTTED

Karachi, June 29.

The Imperial Cinema on the Bunder Road in Karachi was gutted by a disastrous fire which broke out in the early hours of this morning. This is the second cinema fire in Karachi during the last two months.

WHAT FILM WAS IT?

Sydney, July 4.

The Government of India's film production, "Mahatma The Immortal" was recently screened in Canberra, Capital of Australia. The screening was attended by diplomats, high government officials and others.

THOU SHALT NOT SMOKE

Ahmedabad, July 4.

Police arrested 50 persons during the last two days for contravention of the order prohibiting smoking in cinema house. They were produced before the third additional City Magistrate who fined them rupees three each, giving warning of a heavier sentence if the offence was repeated.

OLYMPIAD FILMED IN COLOUR

London, July 4.

Within three weeks of the closing ceremony of August 14 all the thrills and colour of the 61-nation Olympiad will be imparted to all lovers of sport the world over through the giant technicolour film, "The Glory of Sport".

This will be a 12-reel colour picture for which the Arthur Rank Organisation has paid 25,000 pounds for the exclusive rights. The film will provide a complete pictorial history of the fourteenth Olympiad covering all events from the opening ceremony from Wembley to the yachting at Torquay.

One million feet of specially prepared technicolour film has been sent from New York. Twenty technicians are now preparing the cameras and testing special lenses with which they will capture the speed and thrill of the 17 different sporting events. Elaborate calculations have been made to get the best vantage points and special aluminium light weight towers, 25 feet high, are being constructed on mobile platforms. Steel constructed pits are also being sunk into the ground to get "worm's eye" view. Each version sent abroad will give prominence to the country concerned with special commentaries translated into 16 different languages.

Boris Chirkov and V. Merkurier in "Glinka", a Russian film to be released through Diamond Pictures, Ltd.

NEW IMPPA EXECUTIVE

Bombay, June 29.

The tenth annual general meeting of the members of the Indian Motion Picture Producers' Association was held yesterday evening. During his farewell speech Mr. C. J. Desai, the retiring president, made a reference to certain Police Court reports published in the Press in which persons alleged to be connected with the film industry were involved.

The following members were elected to form the new executive committee: Mr. Chandulal J. Shah (President), Mr. Chuni Lall (Vice-President), Mr. M. A. Mughni (Hon. Treasurer), Messrs. C. J. Desai, C. D. Desai, Harish, J. B. H. Wadia, M. Bhavnani, V. Shantaram, K. M. Multani, Mehboob R. Khan, Tarachand, K. B. Lall, K. M. Modi and R. C. Pandya.

"PICTUREGOER" QUOTES "FILMINDIA"

London, June 29.

The British film magazine, "Picturegoer" in its issue dated 19th June quotes some extracts from

"filmindia's" editorial of the issue of April, captioned "Don't Murder the Mahatma Again" and adds, "This is the plea made by our contemporary "filmindia" and should be taken to heart by those American companies flirting with the idea of making a life story of Mahatma Gandhi".

After quoting some extracts from the editorial, the "Picturegoer" concludes its editorial note with the words, "Hollywood, please note."

CINE EMPLOYEES' STRIKE

Madras, July 5.

About seven hundred workers of the five cinema studios in the city have gone on a strike from today demanding increased dearness allowance and better conditions of service. Six strikers are on hunger-strike since this morning, each one of them in front of the five studios concerned and the sixth one in front of the office of the Labour Commissioner.

Kamal Mitter as Sabyasachi, Sandhya Rani as Bharati and Mira Misra as Sumitra in Associated Pictures' Hindi Film, "Sabyasachi" shortly to be released.

INDIAN PRODUCERS, NOTE

Berlin, June 5.

The draft of a voluntary motion picture production code, patterned closely after the American version, now is being circulated among German film producers and other interested parties.

Entitled "Voluntary Code for the German Film Industry" (A Draft) the 15-page booklet is based on the premise that no films should be produced which tend to lower the moral level of the patron or which might be instrumental for fostering an attitude of disregard for the laws of natural and human rights or arouse sympathy for their violation.

A preamble explains the natural rights to be those which are written into the heart of humanity as prescribed by justice and conscience. Human right is defined as the right guaranteed in the law books.

The code is written to conform with European standards and is broken up into various sections including Crime, Questions of Morality, Vulgarism, Costuming, Religion, National Feelings, Dancing, Repulsive Themes and Advertising.

It is not Sir Chunilal B. Mehta scolding a junior clerk but Bipin Gupta as Talwarkar talking to Paresh Banerji in "Sabyasachi" Associated Pictures' Hindi film from Sarat Chatterji's novel, "Pather Dabi".

CHARITABLE FILM STARS

Calcutta, July 4.

Film star Kanan Devi has donated an amount of Rs. 50,000 to the Cancer Department of the Chitta Ranjan Seva Sadan. Two other film stars, Bharati and Amar Mullick have also donated Rs. 25,000 each to the same cause.

PEACE BE TO HER SOUL

Hollywood, July 6.

Carole Landis, four times married and thrice divorced movie actress, was found dead in her luxurious Brentwood home yesterday. Police says she apparently committed suicide by taking an overdose of sleeping tablets.

The 29-year-old blonde actress was found dead by her maid who summoned the police.

Her most recent marriage was to Horace Schmidlapp, wealthy movie and stage producer. She had filed a suit for divorce against Schmidlapp last March, but later gave up the action.

Miss Landis never quite achieved stardom, but she appeared in many pictures after being featured in the role of the cave woman in "One Million B.C." in 1940. Her popularity had dwindled during the past 18 months.

SABITA DEVI IN LAW SUIT

Bombay, July 16.

Iris M. Gasper, better known as Sabita Devi, the Indian film star was the plaintiff in a law suit against the National Studios, Ltd., claiming Rs. 4000 as arrears of two months' salary and Rs. 6000 as damages for wrongful termination of her agreement of employment, which ended in a compromise between the parties.

The Court passed a decree for the plaintiff for Rs. 7000 for the claim and Rs. 1250 for costs payable by certain instalments.

INSTRUCTIVE DOCUMENTARY

London, July 12.

Directed by Geoffrey Innes, a 60-minute film produced by the Crown Film Unit should be of great interest to those concerned with the treatment of infantile paralysis.

A short film on the same subject was rather hurriedly made during the 1947 epidemic in Britain and proved of great value to the 17000 doctors and 16000 nurses who saw it last September. The present production is much more detailed. After describing the disease, it deals fully with early diagnosis in the home and common types of the disease as seen in the hospital and concludes with a very instructive section on re-education and occupational therapy.

The main subject is the case of a young adult, who, after treatment, is able to return to work through the co-operation of the hospital almoner and the resettlement officer of the Ministry of Labour.

PURITANS' PROGRESS

Bombay, July 21.

Smoking has been prohibited in cinema houses in Bombay City, except on the stage as part of a performance, by an order issued by the Commissioner of Police, Bombay.

The order was issued under instructions from the Government of Bombay who considered smoking inside theatres "harmful to public health." The order has been issued under the "Rules for Keeping of Places of Public Amusement," framed under the Bombay City Police Act.

Non-observance of the order would be a cognizable offence if committed in the presence of a police officer and would be punishable with a maximum fine of Rs. 100.

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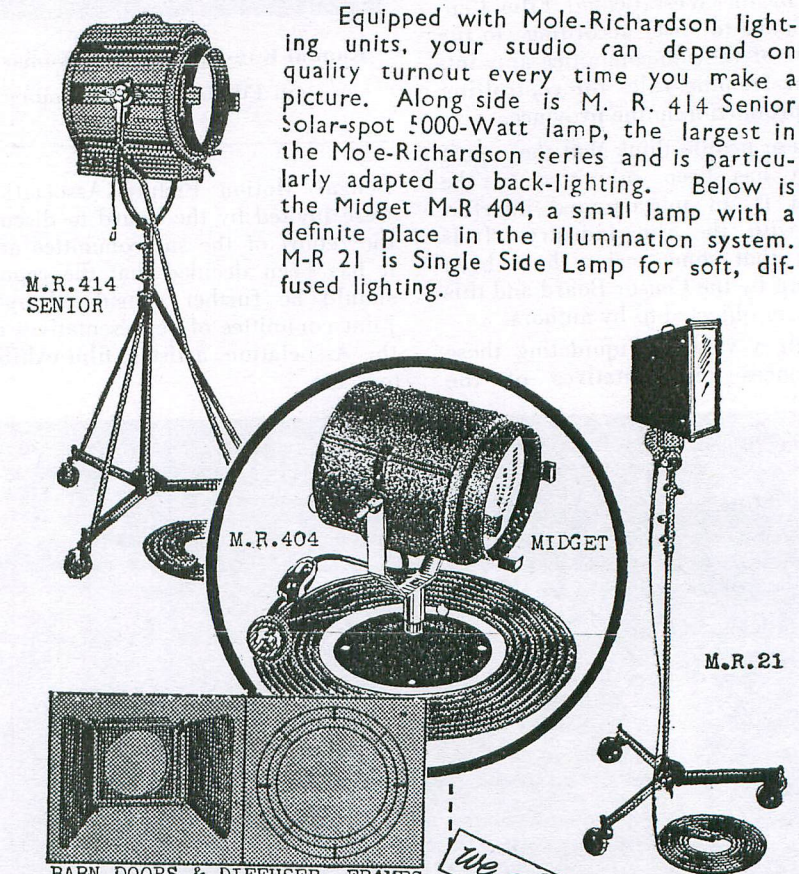

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MISSING FILM SHIP

Bridgetown (Barbados) July 22.

Air-sea rescue services were searching today for a ship specially built on mediaeval lines for the British film "Christopher Columbus" missing with 20 people, including two British women abroad.

The vessel, an exact reproduction of the one of Christopher Columbus's discovery ship, is the 67-foot caraval, Nina, captained by Mr. Robert Clerk well known British Yacht designer.

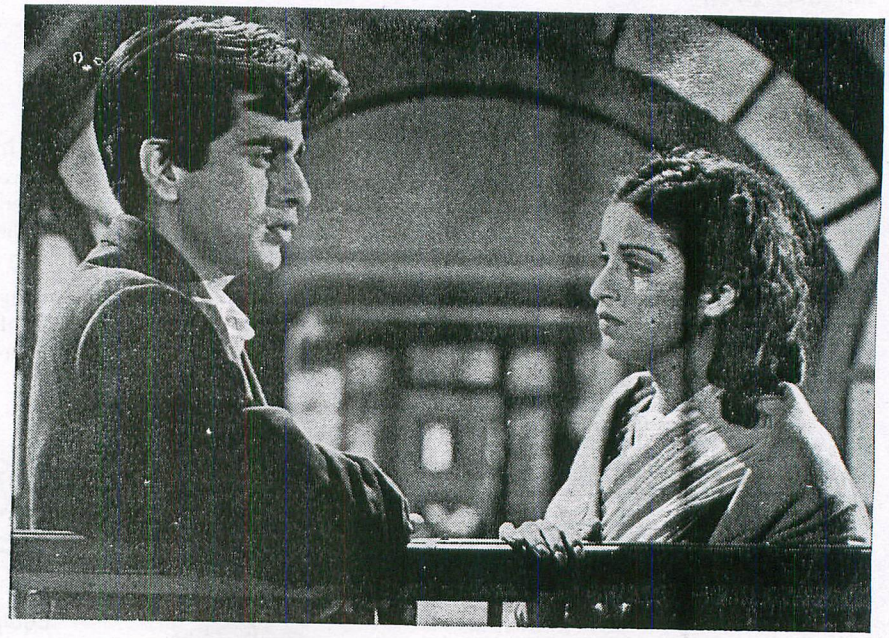
CENSORSHIP MUDDLE IN BENGAL

Calcutta, July 20.

Strong protests have been made by a section of artists and literateurs in Calcutta against the reported decision of the West Bengal Film Censor Board to act according to the report of the sub-committee appointed for framing rules for controlling film production in the province.

These people think that the report which has been submitted to the Board is an unwarranted interference with the film industry. It is learnt that some scripts have been held up by the Censor Board and this has been objected to by authors.

With a view to liquidating these differences representatives of the Bengal Motion Picture Association were invited by the Board to discuss the report of the sub-committee and it has been decided that the report should be further considered by a joint committee of representatives of the Association, artistes, film exhibitors, etc.



Kamini Kaushal and Dilip Kumar have a sad moment in their adventurous life in Filmistan's forthcoming picture "Shaheed" running at Roxy.

Paresh Banerji, Sunder Singh, Meera Misra and Kamal Mitter are the principal players in "Sabyasachi", Associated Pictures' Screen adaptation of Saratchandra's "Pather Dabi" in Hindi, now awaiting release.

GREAT PRODUCER PASSES AWAY

Hollywood, July 23.

Mr. David Griffith, pioneer film producer and star-maker, died here today of Cerebral haemorrhage at the ripe age of 73.

Griffith's first contact with films was in 1904; he acted for Biograph Studio at what was then a princely pay—five dollars a day. A few weeks later the actor was called upon to substitute for a director—on the same pay—and produced his first picture, which was turned into the first of a one-reel series entitled "The Adventures of Dolly."

From then on he turned his energies to direction and produced some great masterpieces of the silent screen. The most famous of them were "Intolerence", "Way Down East", "Orphans of the Storm" and "Birth of a Nation."

Griffith quit directing in the early thirties. Powerful financial interest had muscled in on the film industry; the director merely obeyed the behests of the producer, to whom cinematic art was a secondary consideration. Griffith was a man of independent views and artistic integrity. He would not submit to dictation by any illiterate moneybags. Films were

commercialised and so Griffith left. He was a poor man. The little money he had was lost in trying to organise private production against the dollar combines.

Griffith's films were constructed round some definite idea or thought. They were not made to present to the spectator some favourite star in a role in which he or she could pose to advantage. Thus, he often rejected glittering names preferring to pick up some unknown actor. He gave a special character to the relation between actor and material, whereby the actor was only the living vehicle for the revelation or unfolding of the dominant idea. Thus Griffith's films formed a vital, original sequence in the development of film, each of them having something specific to contribute.

COULD NOT PROVE CASE

Bombay, July 24.

Miss Rita Fitzgerald and Mr. W. H. King who were charged with extorting Rs. 6000|- from a film actor were acquitted by Mr. T. S. Vyas, at the Esplanade Police Court on the 21st instant. The Magistrate said he was unable to believe the prosecution evidence.

PREPARING FOR OLYMPICS

London, July 24.

Britain's top film experts have moved into Wembley stadium to chart the filming of the Olympic games with a secret plan to beat Hitler's boast that the camera record of the 1936 Games would never be excelled.

The British are relying on science to accomplish what Hitler had the famous Leni Reifenstahl to do with sheer mass—500 cameramen so placed that they captured even the quiver of a jevelin knifeing through the air.

In its way the Olympic games film will be one of the most expensive on record for it will cost about 250,000 pounds—and this without payments to stars and extras. If a Hollywood company were staging the games as a commercial venture, salaries would kick the cost up into millions.

'CAPITOL' CHANGES HANDS

Bombay, July 26.

Messrs. M. & T. Films Ltd., an enterprising film concern has already purchased the Capitol Cinema and are negotiating for the purchase of one more picture house.

ZINNEMANN HONOURED

California, July 24.

For his outstanding contribution to motion pictures and to humanity, Fred Zinnemann, widely acclaimed director of "The Search", was presented with the Distinguished Achievement Award by Rabbi Earnest R. Trattner on behalf of the Westwood Temple, California.

Special Services and presentation —marking the second time in the Temple's history that such an award has been made—were held at the Westwood community church. Leading film and Hollywood personalities attended.

BIHAR BAN ON GODSE FILM

Dacca, July 23.

The Government of Bihar has banned the screening throughout the province of any film depicting the scenes of the Godse Trial now proceeding at the Red Fort, Delhi.

PLAYBACK SINGER MURDERED

Bombay, July 27.

Khurshid Begum, playback singer for films, residing at New Prince Lodge, Clare Road, Nagpada, Bombay, who had been taken to J. J. Hospital with 12 stab wounds died on the night of the 25th.

According to the Nagpada Police the woman, after taking her dinner on the night of the 24th went to bed. At mid-night, it was stated, her servant entered her mistress's room, stabbed her with a dagger and escaped, evading apprehension by the neighbours, who were awakened by the woman's agonised cries for help.

The alleged murderer is still at large but the police have arrested one Liaqatkhan Ahmedkhan on a charge of murder. He was ordered to be remanded in police custody pending enquiries.

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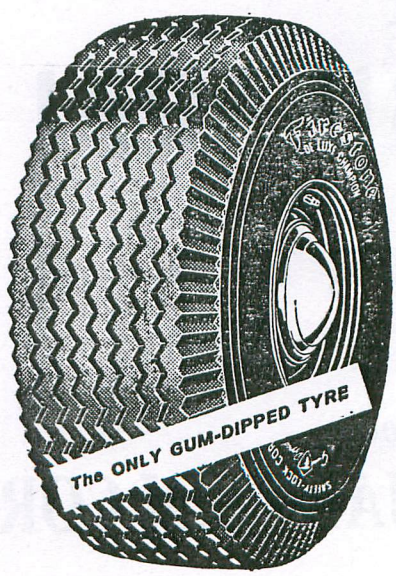

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GHULAM HAIDER

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Written by:-

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Produced by:-

NAZIM.

Next

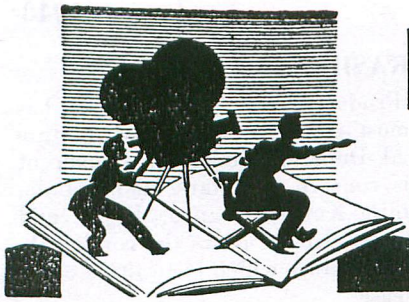
TAMASHA

with

☆ Ashok Kumar

☆ Mumtaz Shanti.

PUNJAB FILM CORPORATION, BOMBAY 28.



PICTURES IN MAKING

R. K. FILMS (Bombay)

"Aag" the maiden production of this concern, produced and directed by Raj Kapoor and starring besides Raj himself, Nargis and Kamini Kaushal, is scheduled for release at the local Opera House on the 13th of the current month.

Meanwhile, the paper work of the next production, entitled "Barsat" having been completed, it is expected to go on the sets very soon. The picture features Nargis and Raj Kapoor in the title roles with Prem Nath. It will also be directed by Raj Kapoor.

FAMOUS PICTURES LTD. (Bombay)

"Pyar-ki-Jeet" starring Suraiya, Manorama and Rehman, directed by O. P. Datta is ready for release. All-India Pictures' social "Pugree", starring Kamini Kaushal, Shashikala and Wasti is nearing completion. Messrs. Kirti Pictures are producing "Sati Soan" in Gujarati at the Famous Studios, which is being directed by Chaturbhuj Doshi and "Maza Ram" in Marathi, directed by Dada Gunjal.

"Bapu ki Amar Kahani" a one-reeler on the life of Mahatma Gandhi, is now completed. Producer Kashyap is busy preparing the script of his next picture which is expected to take the floors during the current month. He will also direct the picture.

NATIONAL THEATRES (Bombay)

This is a new producing concern, floated by K. Asif, now a producer. His first production is entitled "Halchal" starring Nargis, Dilip Kumar and Sitara which will be directed by Mr. Ojha. The actual shooting is expected to commence by the middle of August.

FILMISTAN LTD. (Bombay)

What they call their 'first film of the Freedom Era', "Shaheed", is now on the screen of the Roxy. Three more pictures are now under production at the studios, viz. "Lalloo, B.A." starring a new-comer, Hafeez Jehan, a society lady and wife of an I.C.S. Officer, with Rehman and Veera; "Nadiya-ke-Par", another Kishore Sahu production, also directed by him and starring Kamini Kaushal with Dilip Kumar and "Actress" directed by Najam Naqvi from a story by K. A. Abbas, starring Rehana, Prem Adib and Meena.

SURESH FILM DISTRIBUTORS (Bombay)

Two picures in Gujarati language, both socials, entitled "Chubdadi" and 'Lakho Fulani' are under production. Motibai and Natvarlal play the title roles in the first which is directed by Amritlal Thakur from a story by Karsondas Manek. The other one, produced under the banner of Jayant Kala Chitra is being directed by M. C. Chuniwala from a story by Vijay Bhatt of the Prakash Film Co.

Two Hindi stunt pictures are also in progress, one entitled "Rangilla Jasus"—a Havewala production and another under the banner of Santosh Pictures. Blue Art Pictures' "Payal" is already completed and their next production is tentatively named "Teer". Girdhar Bahar Productions' "Goolnar" is also completed. Under the banner of Bina Pictures they intend starting shortly a Hindi Picture called "Kheti" with the co-operation of G.A. Thakur.

DIAMOND PICTURES LTD. (Bombay)

"Anyaya", their maiden production will shortly be on the screen. This picture has been produced out of some cullings from old Bombay Talkies' pictures, starring Devika Rani, without her having actually to act on the sets.

The firm has secured distribution rights for India, Burma, Ceylon and Pakistan for the Russian picture "Glinka", a biographical film of the great Russian composer of that name. It is expected to be shortly released at Bombay and other cities with suitable sub-titles in English.

In Allied Art Productions' maiden picture, "Gajre", Motilal tries to read Suraiya's heart through her pulse.

T. K. SCREEN CLASSICS (Bombay)

Producer-Director Kumar Menon is now negotiating distribution arrangements for the company's maiden picture, "Batohi", which, as he says, is an entertaining ideological play. He is also busy at the same time with the scenario of his next dance musical "Niloufer" starring Bharat Bhushan. Some experts have been engaged to compose dances for the picture.

RUBY PICTURES LTD. (Bombay)

This new firm of disributors has secured world distribution rights of "Duniyadari" directed by K. Advani. They already possess world distribution rights for the other pictures financed by them, namely, "Jeene-Do", "Dilwale" and "Jungle-Ki-Pukar", and Gita Pictures' "Dhanwale" produced by Ramesh Vyas and directed by Ramanlal Desai, starring Husna, Ramesh Vyas and Veena Kohili.

MOHAN PICTURES (Bombay)

These well known stunt-producers have started two more stunt pictures, "Hind-Mail" starring Prakash and Amir Karnataki, directed by Nanubhai Vakil and "Policewali" starring Anil Kumar, Husnara and directed by A. M. Khan. The shooting is speedily progressing at their Andheri studios and both the pictures are expected to be completed by the middle of August.

BHOOMARADDI PRODUCTIONS (Bombay)

'Mandir', their maiden production, starring Shanta Apte and Shahu Modak and directed by the late Winayak is now definitely booked for release at the local Swastik by the end of September. Its all-India premiere is scheduled to take place at Calcutta about the middle of the current month.

JAGAT PICTURES (Bombay)

Their maiden Hindustani picture "Veena" was released at two theatres, Novelty and Regal, in Delhi on the 9th of July and was seen by H. E. C. Rajagopalachariar, the Governor-General, on the 11th. The studio executives are now busy with the paper work of their next production.

AKASH CHITRA (Bombay)

Producer-Director K. B. Lall has almost completed his first picture "Lal Dupatta" under the banner of this concern. It stars Madhu Bala, Ranjit Kumari, Sapru, Rajan and Ullhas. Kesari plays the comic role in the picture which is awaiting early release.

SHREE RANJIT MOVIETONE CO. (Bombay)

"Bichhade Balam" starring Khurshid (Jr.) and Anjum is now running at the local Imperial. "Jai Hanuman", a mythological, starring Nirupa Roy and S. N. Tripathi will shortly be completed by director Ramchandra Thakur while director Taimur Behramshaw is progressing with his musical comedy "Bhool Bhoolaiya" starring Agha Jan and Laila. Prahlad Dutt has completed "Mittie-Ke-Khilaune" starring Nigar and Karan Diwan and is expecting to start shooting soon of his next assignment. "Kaun Hamara", "Lakhon-Mein-Ek", "Duniya-Ek-Sarai" and "Pardesi Maheman" are awaiting release.

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KULDIP PICTURES LTD. (Bombay)

Their second picture, now nearly half complete at the Mohan studios, is entitled "Chunaria". The screenplay, dialogue and songs are written by M. R. Bhakhri and it is being directed by Ravindra Dave with Manorama and Wasti in the leading roles.

ASSOCIATED PICTURES (Calcutta)

"Sabyaschi", produced from Sarat Chandra Chatterji's famous novel "Pather Dabi" is the name of this company's forthcoming picture unfolding the idealism of the hero of the novel and his band of revolutionaries. The cast of the picture includes Kamal Mitra, Mira Misra, Paresh Banerji and Bipin Gupta. It has been directed by Agardoot.

SHREE AMAR PICTURES (Calcutta)

"Shadi-Ke-Baad" is the name of their maiden picture produced by R. S. Amar and directed by Pran Mehra and Buloo Mehra. Dialogue is written by Kavish, lyrics by Rangeen and music by K. P. Sen. Jyoti and Amarnath lead the cast of the picture which is now in the editing room.

Cuckoo is more dangerous than ever before in an exquisite dance number in "Apni Chhaya" written, directed & produced by Santoshi for Chitralaya Ltd.

GUPTA ART PRODUCTIONS (Delhi)

Their first picture, "Ek Roz" starring Al Nasir, Nasrin, Ajmal and Asha Posley is now complete. It is a romantic socio-lyrical picture.

CHITRALAYA LTD. (Bombay)

The company's maiden picture, "Apni Chhaya", directed by Santoshi is fast nearing completion at the Bombay Talkies' studios. Its cast is headed by Sulochana Chatterji and Balwant Singh and music is entrusted to some well known music directors. The story for the picture was also written by Santoshi.

HINDUSTAN ART PRODUCTIONS (Calcutta)

Directed by S. Shamsuddin and starring Yakub, Munawar Sultana, Jyoti and others, "Nisbet", the company's forthcoming picture is now being edited by the director. The photography of the picture is the work of cameraman P. Isaac.

ARVIND AND ANAND (Bombay)

Their maiden picture, "Khidki", written, produced and directed by Santoshi is running at Bangalore, Mysore and Delhi and reported to be doing good business. It is expected to be released at several other stations during the course of the current month, including Bombay at a prominent picture-house.

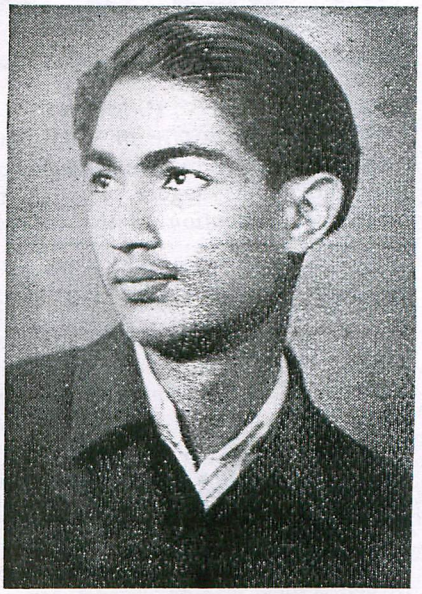
ALLIED ART PRODUCTIONS LTD. (Bombay)

"Gajre", the company's maiden picture is progressing rapidly with a cast of reputed artistes like Suraiya, Motilal, Gita Nizami and Sankatha Prasad. G. S. Nepali wrote the lyrics for the picture and Anil Biswas is directing the music. R. D. Mathur is directing as well as photographing "Gajre" for which Khaqan Husain wrote the story and screenplay.

Their next pictures are (1) "Har Singhar", written and directed by Mahesh Kaul and (2) "Ittefaq directed and photographed by R. D. Mathur.

SUPER TEAM FEDERAL PRODUCTIONS (Bombay)

"Meri Kahani", their maiden production, starring Surendra and Munawar Sultana is now completed by director Keki Mistri, who also photographed the picture. Waheed Qureshi wrote the dialogue and Wazahat Mirza the songs for the picture. Music was directed by K. Dutta (Koregaonker).



Recruit Jeet Singh of 9, Rest Camp, Dehra Dun, is 18, 5'-6", a matriculate who can sing and speak Urdu, Hindi and Punjabi.

THE SCREENS (Bombay)

This enterprising distributing concern has acquired the distribution rights of Gemini Studios' "Chandralekha" in Hindi which is reported to be a grand success in Tamil. The Hindi version is now nearing completion. Agha Jani Kashmiri, Pandit Indra and Bharat Vyas are responsible for the dialogue and songs of the Hindi version.

VIRENDRA CHITRA (Bombay)

Their maiden picture, "Jagruti", directed by Manohar Ghatwai and starring Ravikant and Mohana is progressing speedily and expected to be ready for release in a short time.

PARKER FILMS (Bombay)

"Basant Panchami", this company's maiden social, written and produced by Prof. Parker and starring Khurshid (Jr.) with Altaf is progressing fast in production. Zaheer Kashmiri has composed songs for the picture and Pandit Girish wrote the screenplay and dialogue.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

A JOB FOR V. P. MENON

"Being fully aware of the stand taken by you, in bettering the lot of the Indian movie-goer, I wish to draw your attention to the following facts.

"Bhopal State, comprising of a very large number of regular film-goers, can boast of but one picture-house, the Bhopal Talkies. This theatre, which is run entirely on pecuniary motives, is believed to have acquired from the Government of Bhopal a monopoly as the sole exhibitors in the State for a period of twenty-five years.

"The Government of Bhopal has turned a deaf ear to several representations and requests made by enthusiastic exhibitors for the building of newer and modern picture houses in the State. This has gone a long way in helping the management of the Bhopal Talkies to adopt a dominating and bossy attitude towards the common film-goer. No film-goers, particularly those wishing to buy a ticket for the higher classes, could freely go to the booking office and expect to get a seat even though it is quite evident that several seats are yet to be occupied. The management makes one believe that the hall has already been reserved, and that seats would be available only if certain parties fail to turn up. These parties are none other than those closely connected with the management, their friends and relatives.

The less said of the sanitary conditions of this theatre the better, for to say that the place is dirty, would be a grave understatement. And this is no fault of the Bhopal Talkies, for they are not one bit threatened with any competition emanating from a rival exhibitor and as such they are confident of their security. "Whither Bhopal?"

BHOPAL STATE *E. Z. Oref.*

MALIK'S BUSINESS

"In one of the issues of "filmindia" during the year 1946-47 there was an advertisement from Malik Productions Bombay. In this, the said producers had under the publicity of "Chalte Chalte", announced a cash reward of Rs. 200/- to the person who would suggest a most appropriate name for a newly found female artiste whose photo was also given therein. From Madras I too had suggested a few names. Now I find that the name selected for the said artiste is the name suggested by me, hence I am entitled to the announced reward of Rs. 200/- which I have not received as yet. It was also stated that the results of this reward would be announced in "filmindia" which I never saw."

BOMBAY. *C. P. Dixit.*

(This announcement was never published in "filmindia". You may have read it elsewhere. Ask Malik about it anyway.—Ed.)

A CRY IN WILDERNESS

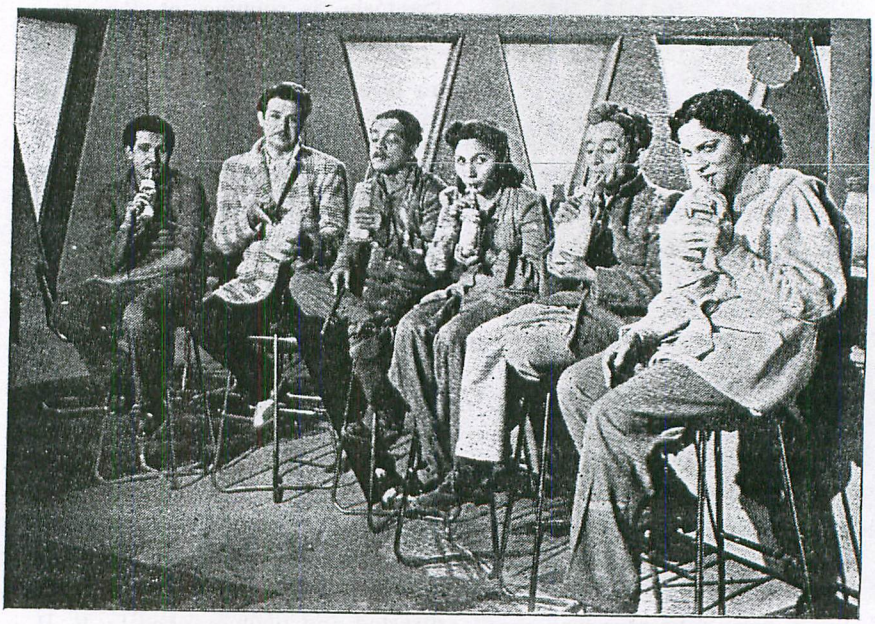
"Today in India we find a lot of films which are either romantic, historical or musical, but I have not seen a single film which gives one education or knowledge. In many films, people are taught to rob, steal or murder in darkness or in broad daylight, but we are not shown any picture giving us ideas how to improve ourselves, our families, our villages and towns to live better lives. Film producers in India should give us films showing the lives of great historical figures, scientists, national leaders, and also films showing the new advances in science, medical surgery, commerce, campaign against plague, malaria, cholera, T.B. and other diseases. May I draw the attention of Indian film producers to this great need?"

BOMBAY. *Samuel Hannock*

THEY ARE ALL LIKE THAT

"I had an opportunity to see "Samrat Ashok" produced by K. B. Lal. I appreciate the sincere efforts of its producers to give it historical colours. They have tried to create the atmosphere also, but I feel that the producers have failed to depict this glorious emperor of the past in a just and fitting manner.

"The whole story does not give us any information about Ashok more than what a boy of the fourth class knows from his history book. There is more praise for Senapati than for Ashoka himself. We have a very high conception of Ashoka from his-



This will please the prohibitionists. A milk bar scene from Chitra Productions' "Aaj Aur Kal", starring Naintara, Shyam and Nita.

tory and other literature available of the age, but this film fails in creating any impression of the type. The story of Brahma Deva is a misfit there and the songs are not rightly selected. Everybody feels himself tired and irritated instead of entertained."

Chandravati Agrawala.
MATHURA.

GANDHI SLIDES

"The practice of projection of the slide containing Gandhiji's photo in picture-houses at the commencement of the show should stop at once. Recently, I was shocked to find that whistles and yells greeted the father of the nation on the occasion. The fault is not of the mob. The mob mentality and child mentality are both the same. A child finds as much pleasure in tearing Gandhiji's photo as in tearing Godse's. Similarly, the mob honours Gandhiji with the same whistles and yells with which it honours a cinema star on performing a vulgar dance, which is a common feature in today's pictures. (e.g. Jugnu, Khidki). Thus, knowing the mentality of the mob and seeing the kind of response received from them. it is high time that this habit is put an end to. This is not the way of honouring our Bapu."

BANGALORE CITY. *V. Sathyam.*

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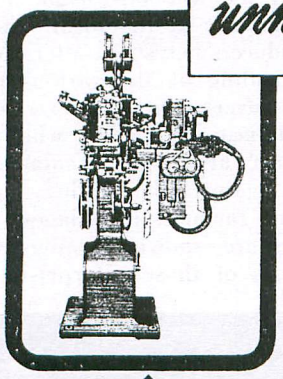

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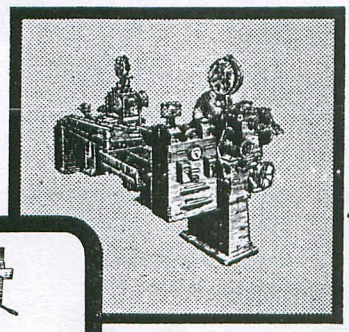

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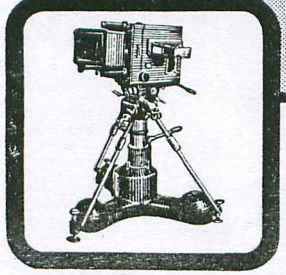

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WISE DECISION

"I deliberately missed buying the April issue of "filmindia" thinking that the two rupees could be spent on something better. I spent it on a Hindi film "Andhon-ki-Duniya", and now I wish I hadn't. I came across your review on the same film dubbing it as a rotten one, a few days later. So here after. I have decided not to see any Indian film before reading your review on it."

MADRAS. *Miss A. V. Rao.*

A COMPLIMENT!

"I saw "Amar Raj" of Wadia Movietone a few days back at Rajkamal Talkies, one of the best equiped theatres of this place. But alas! it was a thorough disappointment. Even though the sound equipment of the theatre was the best, the sound effect was unendurable and photography was most amateurish and painful to the eye. The story was of course full of the stereotype Wadia brand jadus, Kalapurushes and unbelievable stunts! Had I but known that it was a Wadia sausage directed by Hilla Wadia, I would never have ventured to see that picture. How is it that such pictures are allowed to be produced by your Home Minister who is doing so much to improve the quality of our films? Even best actors like Trilok Kapoor become tinsel at the directorial touch of the Wadias with all their mesmerism and incredible stunts! For what strata of our people are such pictures meant and produced?"

MYSORE. *A. N. Narayana Rao.*

LISTEN, JAWAHARLAL!

"A report in the "Sunday Times" of Madras, dated June 27, 1948, states that the British Government has given sanction for exhibition of the film entitled "India Speaks", in London theatres, which has been banned there for the last 15 years or so

In Allied Art Productions' maiden picture "Gajre" Suraiya's youthful charms are displayed to their best advantage in her moments of repose.

by the same Government. The news has been despatched by Globe News Agency. Does this mean that the British Government can insult India and her people, now that their imperialistic reign is over, by sanctioning exhibition of a film which has been made by a white man when Indians were slaves? Do not the British people know that India is now a Free country? Won't our Nehru Government take the necessary steps to stop these monkey tricks? It is high time that the white-man should know that we, Indians, care for our prestige just as they, if not more."

KALYAN. *K. P. Menon.*

THAT IS THEIR "PROGRESS"

"Mythology provides good and varied entertainment. History as well. A story selected from recent or distant past and given shape on the screen after some twisting serves quite nicely. Though the story matters, it is art that carries weight.

"From the artistic point of view of such pictures, we see that our industry is going from bad to worse, out of the frying pan into the fire. The valued productions of the past such as "Savitri Satyavan", "Pukar", "Sikandar" etc. are no doubt of A-1 class. Then in the middle period come pictures like "Veer Kunal", "Chandra Gupta", "Draupadi" and so many others. These products though not up to the mark, were certainly reasonably entertaining. The rot does not stop here and we are given a better boring stuff and more headache in "Krishnarjun Yuddh", "Maharana Pratap", "Tulsi Vrinda", "Samrat Ashok", together with hundreds of the kind.

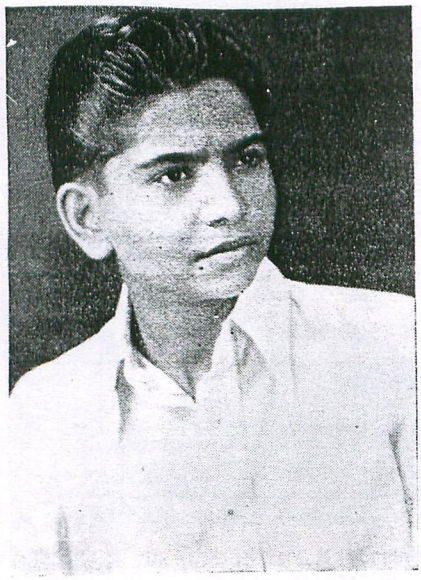
"What is the reason of this downward tendency? The producers being led away by the mercenary motives, and keeping before them the ideal of money, money and more money do not care for art. They slander Art for the sake of money, sacrifice the grain in the place of chaff. They portray the great personalities as no better than nitwits. Secondly they do not take pains enough to give better and varied entertainment. Lastly, I think, they have not got brains that are required for this kind of technical and difficult task. If they say they have and if they have any honour for their National Heroes and respect for the dead ones, may I appeal to their good sense and honour (if they have any left) to stop this rot and produce something which may give the public a vivid and clear picture of their heroes and to stop this daylight robbery."

MEERUT. *Vishnu Dat Tiwari.*

THEY DID NOT KNOW IT

"In Jamuna Productions' "Gaon", which I had the misfortune to see the other day at the local 'Nishat', the producers betray an utter lack of understanding of the various plans of the Government for extramural industrialisation of India when they put forth arguments, fantastic of course, against the setting up of mills and factories in villages. The villagers are shown burning down the camps of those enterprising in-

A gypsy dance ballet in "Chandralekha," Gemini Pictures' forthcoming production distributed by the Screens.



Recruit Lalit Kumar c|o Queen's Chamber, Queen's Road, Bombay, 4 is anxious to join the movies. He knows both Hindi and Gujarati.

dustrialists who had gone there with the noble intention of exploiting usefully only the barren and uncultivated fields. Whatever might have been the motives of those industrialists, it was silly for the producers to have advocated the policy of retaining barren fields by the villagers instead of encouraging them to surrender such land as they cannot use for either agricultural or horticultural purposes. The producers seem to be totally ignorant of the fundamental principles of national economy. The ideas sought to be propagated through this film are dangerously anti-national and make a mockery of Nehru's cries for more industries and more production. Advocacy of such nonsensical ideas on the screen betokens illiteracy and ignorance amongst the producers but what about the Censors? Why did they not eradicate these pernicious ideas from the film before its release? Do they think that they are there only to excise immoral words, gestures, and dialogue?

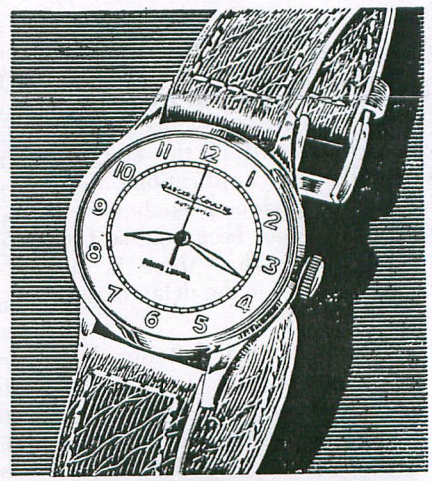
"Through the medium of "filmindia", which has always to stimulate our inert and dull Censors to activity, I wish to convey to the Censors that they must excise such scenes and dialogue which contradict our industrialisation programmes. We must not allow our villagers to be victims of harmful notions. Will the Censors listen?"

CAWNPORE. *S. Dutta.*

BUT THEY DON'T WANT TO LEARN

"After seeing "Kajal" I want to point one illegality shown in this picture. It is shown that a father adopts a boy as a son in the life time of his real son. According to Hindu Law no father can adopt in the life time of his son. There is only one exception and that is when the son becomes a Sadhu. But this was not the case in this picture, so it is quite contrary to practice. So I suggest

Symbols of Accuracy



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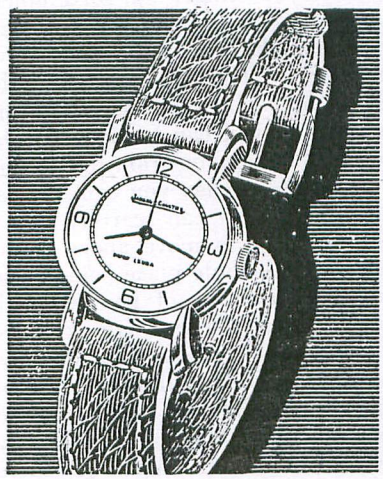

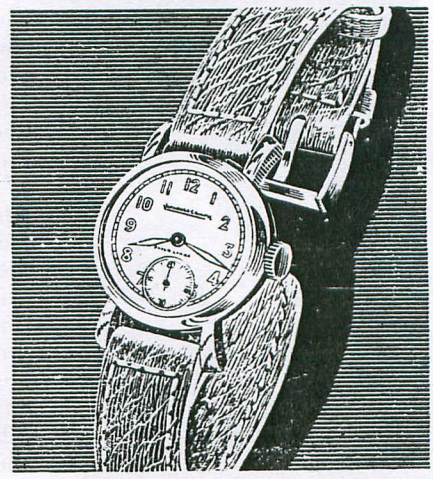

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that such producers and directors should be assisted by learned lawyers."

SIMLA. *Lal Chand Gupta*

THEY THINK DIFFERENTLY

"In my letter published in "filmindia" January '48 issue I pointed out to you a vulgar song from film "Jugnu" and since then so many other readers have also requested for its deletion. But when I saw the list of pictures in your May '48 issue from which vulgar portions have been deleted I could not find the name of this film. It is yet to be known whether the censors think that the song is decent and should remain. This film has already completed its run very successfully in most of the North India towns and is at present running at many important centres. I think the censors should wake up before it is too late."

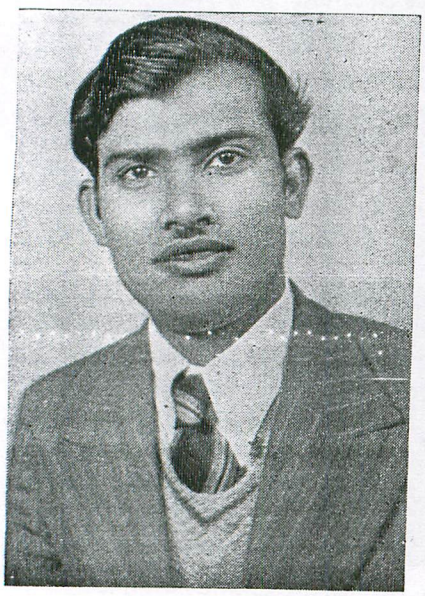
NEW DELHI *M. P. Bhatia.*

THEN IT WON'T BE INDIAN!

"The Film Division of the Central Government is still in the embryo. Five months ago applications were called for the various posts but even interviews have not been held so far. Enquiries reveal that there is no plausible reason for the delay except the Red Tape.

"Isn't it high time that our National Government showed some efficiency?"

DELHI. *Balram Sethi*



Recruit R. D. Meshram of D. 1|187, Lodi Colony, New Delhi, is 23, 5'-7" can sing well, has acted in school theatricals and speaks Urdu, Hindi, Marathi and Punjabi.

WE TOO HAVE SUCH THEATRES

"There are some cinema halls here, in Rangoon, which are much more noisy than the noisiest halls I have ever seen. Just before the commencement of the show and during the interval these halls are just like pandemoniums. I happened to see some of the worst cinema halls in many places: in Bombay, Madras, Calcutta, Imphal, Mandalay, Singapore, Batavia, Saurabaya etc. but none of these can beat our Rangoon pandemonium in its din and rowdyism.

"As soon as you enter these cinemas here, a number of hawkers carrying trays and baskets containing ground-nuts, potato-chips, mutton chops, sugarcanes, biscuits, chocolates and what nots, would come to you shouting and yelling as if you are deaf and blind, and persistently beg you to buy some thing; and you must, willy-nilly, buy any damn thing and be chewing it; otherwise, they wouldn't leave you at rest.

"Besides this, you will find so many chatterboxes loudly talking about every thing from cabbages to kings, and many others whistling and singing in responsive chorus to the songs of the players, simultaneously stamping and beating the back of your chair, and some others loudly translating the play to their wives and children in their respective languages. Thus you will find the whole hall ringing with clattering noises, and you can hardly hear the songs and dialogue from the screen.

"And then, when you come out at the interval you can scarcely find a foot of space to move about in the veranda, the whole place being occupied by a number of hawkers with their portable kitchens, frying crabs, prawns, fishes, ducks etc., displaying their wonderful and fearful dishes for feeding the audience. And what a hell of clamour is made by the crowd scrambling for these dishes!

"I think people go to cinema for some amusement and recreation. Is that the time for eating crabs and prawns, potato chips and sugarcanes? Can't they stop eating for even two hours out of the 24 hours? Don't these cinema wallas realize how annoying and exasperating it is to the average cinegoers? Why don't they stop allowing these hawkers into their cinema premises?

"Unfortunately these cinemas at times get some good pictures; so we are tempted to go to their shows and suffer the tortures."

RANGOON. *H. A. Rahman.*

Recruit K. J. Joseph of Kuzithalavantu House, Nattachery, P.O. Kottayam, Travancore State, is 23, 5' 10", can sing and act and knows Hindustani, Urdu and Bengali.

TWEEDLEDUM AND TWEEDLEDEE!

"I have read the leading article in your issue of June, 1948, headed —Documentary Or Defamation?—I wish to draw your attention to a serious mistake of fact. The films to which you refer are not being made by the Film Department of this organisation, nor is this organisation in any way connected with them. They are, in fact, being made for the United Nations Economic and Social Council by the United Nations Films & Visual Information Division of the United Nations Department of Public Information.

"I should be obliged if you would draw attention to these facts in your next issue.

W. Farr, Acting Head.
Mass Communication Section,
United Nations Educational,
Scientific & Cultural Organisation,
19, Avenue Kleber, Paris 16.

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